

20 PROJECTS • Bracelets, bangles, and beads

June 2007
Issue 79

Your complete beading resource

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Peyote necklace hides a secret structure

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Two artists use metal and glass in a colorful collaboration

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BEAD & BUTTON®



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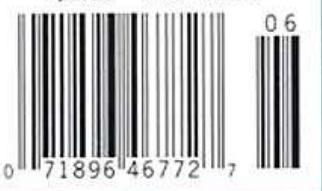
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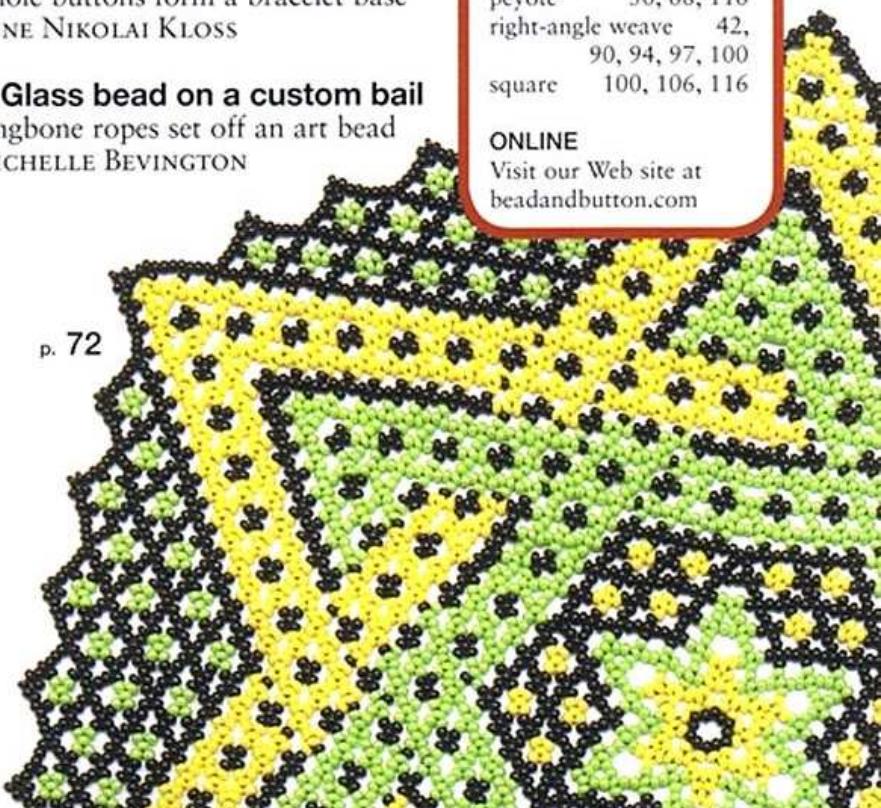
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BEAD
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Tubular peyote stitch
necklace, p. 68. Designed
by Linda Gettings. Photo
by Bill Zuback.

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ONLINE

Visit our Web site at
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From the Editor

AS YOU CAN IMAGINE, anticipation for the *Bead&Button* Show builds here at the magazine until the show opens on June 3. Then the real excitement sets in. The energy in Milwaukee spirals upward as everyone packs in as much time learning, shopping, and sharing as they can. The afterglow continues when show attendees return home to make jewelry from their purchases using newly acquired techniques.

Bead&Button is your beading resource, and the show is a bonus that takes this resource to a higher level. With the Web site and the magazine, we offer projects with instructions and resource listings, plus additional how-to information that allows you to bead to your heart's content. Add the *Bead&Button* Show, and the package is complete with the show's classes, social activities, access to artists and suppliers, and a veritable shopping mall of jewelry components of every type.

Highlights of the show this year include demonstrations of basic techniques by editors from *Bead&Button*, *BeadStyle*, and *Art Jewelry* magazines. We aim to be helpful partners as you add new challenges to your jewelry-making experiences. Consider our editors to be sources of knowledge to tap when needed. We welcome contacts from readers and are happy to help you reach your goals.

Through the magazine, Internet, and show, we support the beading community, nurture the craft of beading, and celebrate beaded art in all its forms.

Ann Dee Allen
Editor, *Bead&Button*
editor@beadandbutton.com

Watch for an all-new beadandbutton.com



We're working on a redesign of our Web site, which we plan to launch this summer. Keep an eye on your *Bead&Button* e-mail newsletter for the latest information about the new design. You will need to register on the new site once it is active, even if you are already registered on the current site.

If you aren't receiving our free e-newsletter yet, sign up for it now at beadandbutton.com.

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Gemstones Stitch and string necklaces and more

This special issue features 30 all-new projects by the editors of *Bead&Button* and *BeadStyle*, and includes multiple bead options to fit your budget. Reserve your copy online today!

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Letters, etc.

Summery cover welcome

I just wanted to tell you how much I enjoyed the April edition. The cover took my breath away with the colorful bracelets on the background of that delicious green. The inside projects are all wonderful. Thank you.

Hedda Levin
Vernon Hills, Illinois

Satisfying resource

I have been in the bead industry for over 30 years as a manufacturer and, admittedly, a bead addict. I am so impressed with the April issue of *Bead&Button*. It is filled with interesting information and just plain good stuff. When I put it down, I realized how the magazine had grown and developed into a satisfying source of information.

Brenda Dillard
Colfax, Washington

Hooked on seed beads

I just wanted to tell you how much I love the latest issue of *Bead&Button*. I cannot believe how many seed beading patterns are in it, and such wonderful projects, too. I finally finished reading it at 11:30 p.m. and immediately got up to inventory my stash to see how many projects I could make right away. I see a visit to my local bead store in the near future.

Becky Sensabaugh
Asheville, North Carolina

Too much stitching

I have been receiving your magazine for quite a while and usually enjoy reading it. I have to say, I am very disappointed in the April issue. Nearly all the articles that relate to making jewelry are about stitching. Not everyone either wants to or is able to stitch with tiny beads. I like to make jewelry, but I do not stitch.

Please try to make your variety of articles a little more even for the rest of us.

Wanda Talcott
Poplar Bluff, Missouri

April issue best ever

I have been beading for a number of years and have purchased all of your issues. I started a beading group and purchased a copy of the April issue for each person in the group. This issue is by far the best I have ever read. This magazine is a great inspiration for me. Keep up the good work.

Heidi West
Port McNeill, British Columbia

More images, please

If you're going to focus on intermediate projects, please use more pictures. Beading is a visual process and I would expect most readers would be happier with better diagrams — certainly none that combine three or four steps in one little picture. You have the best beading magazine for me, and I enjoy all the ads that some readers complain about. But if you're stinting on project space, you do us a disservice.

Sandy Kosse
Minneapolis

Correction: Our advertisement for *beadandbutton.com* on page 139 in the April issue attributed a jewelry design to the wrong artist. Diane Hertzler created the beautiful crystal bracelet in the photograph for the ad. We apologize to Diane for this error.



April 2007

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Bead Soup

Independence through artistry

The Bead Project is a scholarship established to teach women who qualify for the program the skills of glass-bead making, to help them earn supplementary income. Annette Rose-Shapiro of UrbanGlass in Brooklyn, New York, founded the nonprofit organization in 1997. After learning lampworking, jewelry making, and marketing, each student receives her own Hot Head torch and supply kit upon graduation.

Students have gone on to become full- or part-time bead makers. Some give private lessons, and others have been instructors at UrbanGlass; Boys & Girls Club of Newark, New Jersey; the Newark Museum; Peters Valley Craft Center in Layton, New Jersey; and the Penland School of Crafts in Penland, North Carolina.

For more information, to commission an order of student-made beads, or to make a donation, visit thebeadproject.org.



Guest lecturer Paul Stankard posed with students after a demonstration in March 2007. Left to right: Alice Mitchell, Armina Ibrahim, Molleen Jackson, Beata Kiser, Sue Dubinsky, Lindsey Jochets, Paul Stankard, Cora Cofield-Chambers, Lori Fishler, Brenda Whaley, Ederlinda Comacho.

Visit beadandbutton.com for instructions on how to make the 2007 Bead&Button Show commemorative bead necklace designed by Julia Gerlach. It features the limited edition bead created by Stephanie Sersich and Dustin Tabor.



Fired up for metal clay!

Art Clay World Conference
Art Clay World, USA, Inc., the exclusive North American distributor of Art Clay Silver and Gold metal clays, is hosting the first Metal Clay World Conference, August 23–25, 2007 in Las Vegas. The conference will feature Charles Lewton-Brain as the keynote speaker, as well as workshops, lectures, demonstrations, vendors, and an international invitational exhibition of award-winning metal clay designs. For more information, visit artclayworld.com.



Charming porcelain

Earthenwood Studio is offering two new lines of handmade porcelain charms: Wicked Trinkets (lips and bandaged heart) – urban pop icons inspired by the 1980s – and Terra Trinkets (bird and nest) – earthy woodland and muted seaside imagery. To see the full collections, visit earthenwoodstudio.com.



For more metal clay, turn to page 18

Expert Advice

Words of wisdom from a beading pro

Finding the proper fit for beaded jewelry

by Laura Jean McCabe

Whether you're stringing a simple bracelet or embroidering an intricate beaded collar, finding the right fit is essential. Taking a little extra time before you start can make all the difference in the success of your beadwork.

Beaded jewelry should be made not just to look beauti-

ful, but also to fit the body exquisitely. Before you begin any project, think about how you want the finished jewelry to fit the body for which it is intended. Sometimes this will be your own neckline or wrists, which makes fitting and creating a pattern easy. Other times, the jewelry you are making will be for a friend, a client, or even an unknown customer. In that case, you may want to make the piece adjustable.

Let's begin with a known entity. When designing for yourself or someone you know, be sure to take accurate measurements of the wrist or the place on the neckline where the jewelry will rest.

For a simple strung piece, you may only need to use a tape measure. If you're working on a more elaborate design, like an embroidered cuff or collar, you may want to create a template or pattern.

To create a pattern, draw the design on tracing paper. As with sewing, you can trace this paper pattern onto muslin cloth. By draping the muslin around the wrist or neck, you can ensure a proper fit. If the design needs alteration, you can change the size and shape of the pattern using sewing pins.

Once you settle on a good fit, transfer the muslin pattern to cardboard. This cardboard will become your final template, which you can trace onto leather or fabric (in the case of embroidery) or use as a size guide (in the case of weaving).

When you're producing work for sale, you need to consider flexibility in fit. Longer necklaces are easier because they fit a wide range of people. Sizing chokers and bracelets can be tricky, because they are worn closer to the body, and neck and wrist sizes vary. By using hook closures with 1 in. (2.5cm) or so of chain link on one end, you can allow for this variation.

As a general rule, allow for some room for movement between the wrist or neck and the finished piece. For most projects, adding $\frac{3}{8}$ in. (1cm) will create a comfortable fit. A heavily embellished piece may require more space, as the embellishments take up some



Laura Jean McCabe is a primarily self-taught beadweaver who has an academic background in historical costume reproduction and in anthropology. She produces elaborately beaded body adornments that combine Native American, African Zulu, and Victorian beadweaving techniques with modern materials and color schemes. She shows her work in American and international beadwork exhibitions. She sells her work at boutiques and galleries throughout the United States and on her Web site, lauramccabejewelry.com. Laura has a working studio in Mystic, Connecticut, and teaches beading workshops throughout the world.



Photo by Melinda Holden

room between the jewelry and the body. Regardless of the style and shape of your project, it is worth taking time at the start to ensure a beautiful end result. •

Tips & Techniques

Photographing your beaded jewelry

Does this scenario sound familiar? You've spent countless hours beading a fabulous necklace and you're thrilled with the results. You take a picture, but the photo is too dark or blurry or just *not right*. What a disappointment! Let's face it, getting good photos is challenging. Professional photographers spend years honing their skills. But even if you don't have the time, interest, space, or money to learn everything there is to know about photography, you can do a few things, even at home, to improve the quality of your jewelry photos. In this article, *Bead&Button* photographers Bill Zuback and Jim Forbes share some tips on getting good shots of your handiwork.



Equipment

You don't need a fancy studio with lots of gear, but you do need a decent camera mounted on a tripod. If possible, use a digital single lens reflex (DSLR) camera rather than a point-and-shoot model. Using a DSLR doesn't ensure good results, however. Take some time to learn about F-stops, shutter speed, and exposure, and then experiment with your camera to learn how to achieve the desired results. A cable release will help you take clear, steady shots, and a macro lens could come in handy for closeups. Buy them when you're ready.

Lighting

While there are many ways to light a scene, using a diffuse light source is key. Diffusion softens shadows and bathes your jewelry in a pleasing glow. Try draping a sheet between your light source and photographic subject, bouncing the light off the ceiling, or directing the light source into a white umbrella. For an easy-to-use light diffuser, attach diffusion material to a simple wooden frame.

Background and props

You want to draw attention to the jewelry, not the background, so a piece of plain, neutral gray paper, which you can buy at craft or photo stores, is usually best. Also, props can be distracting, so unless you need them to support or suspend a piece of jewelry, don't use them.

Using a gray card

A gray card, like the one shown in the photo at right, is a photographic standard that will help you get an accurate exposure through your camera's light meter. When you get your shot set up, take a photo with a gray card in it, then take your other shots. Use Photoshop or Photoshop Elements to balance the exposure to the gray card, and then apply the settings you just created to the rest of your shots.



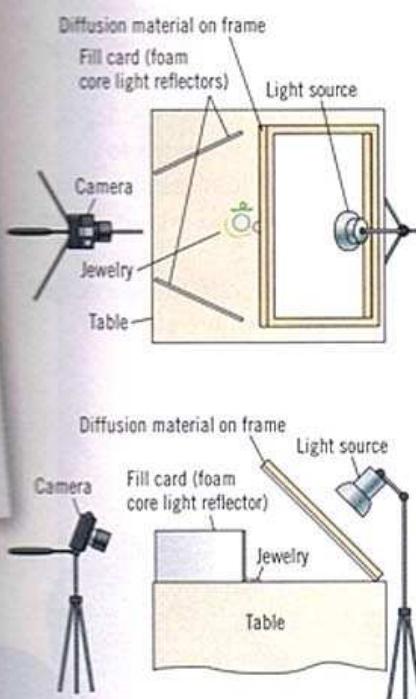
Interested in learning more? For step-by-step information about using gray cards, visit digitalartsphotography.com, earthboundlight.com/phototips/white-balance-gray-card.html, or outbackphoto.com/workflow/wf_65/essay.html. For in-depth coverage of photographing small objects, read Charles Lewton-Brain's *Small Scale Photography*. For one-on-one assistance, utilize local photography stores and resources.

Do...

- Invest in the best DSLR camera for your budget.
- Set your camera to record in the Adobe RGB color mode, if available.
- Take shots from various angles, filling the frame with the subject.
- Save original files in RAW or TIFF format. Use high-quality JPEG only if the other formats are not available. It's fine to save copies in JPEG.
- Have a back-up system for saving your original image files.
- Invest in Photoshop or Photoshop Elements software for color correction.

Don't...

- Use more than one type of lighting (daylight, tungsten, and fluorescent are the available types).
- Expect every color to be true. Many factors affect color reproduction.
- Set your expectations too high – learning to take quality photographs takes time, patience, and reflection.



These drawings show two perspectives of the setup photographer Bill Zuback used to take the photo (above, left).

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Tips & Techniques

Design challenge

I made this crocheted lariat for the Long Island Bead Society's 2006 design challenge, which called for the use of drinking straws as part of the design. Do you see the straw? It's the corkscrew that keeps the lariat fastened.

To get the desired shape, I placed the straw in hot water for a few seconds and then coiled it around a pencil. I attached the crocheted rope to one end of the coiled straw and dangled my own lampworked beads at the other end of the straw and at the opposite end of the crocheted rope. To see more projects from the challenge, visit longislandbeadsociety.com/FABB.htm.

—Lea Avroch, Plainview, New York

For more fun with straws, see the step-by-step cover project on p. 68.

Paper rulers

I tape a paper ruler to my beading tray for easy reference. Paper rulers can be found on the Internet (search for "paper rulers") and come in several lengths. Before printing, disable printing options like "shrink oversize pages to paper size" or "scale to fit paper."

—Monique Damiani-Kromer, Wantagh, New York

Sizing up crochet bangles

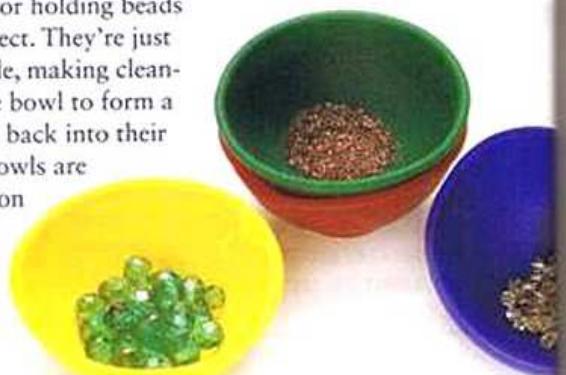
If you like to do seamless patterned bead-crochet bangles, the most important measurement is not pi or the size of your wrist — it's the length of the design repeat. Because bead crochet stretches, most people can wear bangles made from ropes that are 6½–7½ in. (16.5cm–19.1cm) long. So, you might want to rethink a 2-in. (5cm) design repeat, for instance, which would result in a 6- or 8-in. (15cm or 20cm) bracelet, or use the design for a necklace where sizing is more flexible.

—Sylvia Sur, Los Angeles

Bowled over by silicone

Silicone pinch bowls are great for holding beads while you're working on a project. They're just the right size and they're flexible, making cleanup a breeze. Pinch the lip of the bowl to form a spout and pour the extra beads back into their containers. Progressive pinch bowls are available in kitchen stores and on the Internet for about \$5 for a set of four colorful bowls.

—Janet Palumbo, Princeton, New Jersey



Patterns

An alphabet pattern in Ndebele herringbone stitch provides countless possibilities for name tags, necklaces, or personal messages.



Beaded by Wendy Ellsworth

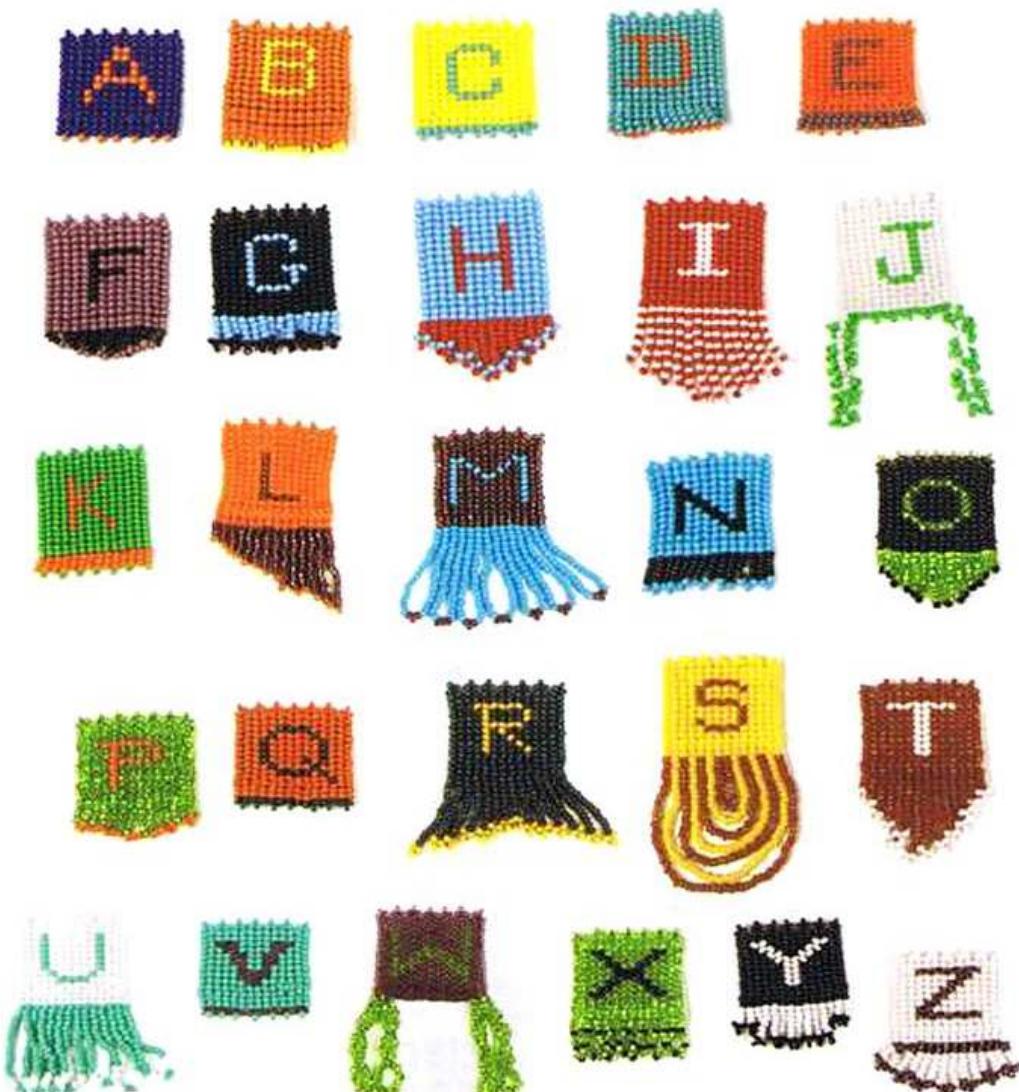
Learning the beading A-B-Cs

I designed this alphabet for a beading class I taught last summer at the Anderson Ranch Arts Center in Snowmass, Colorado.

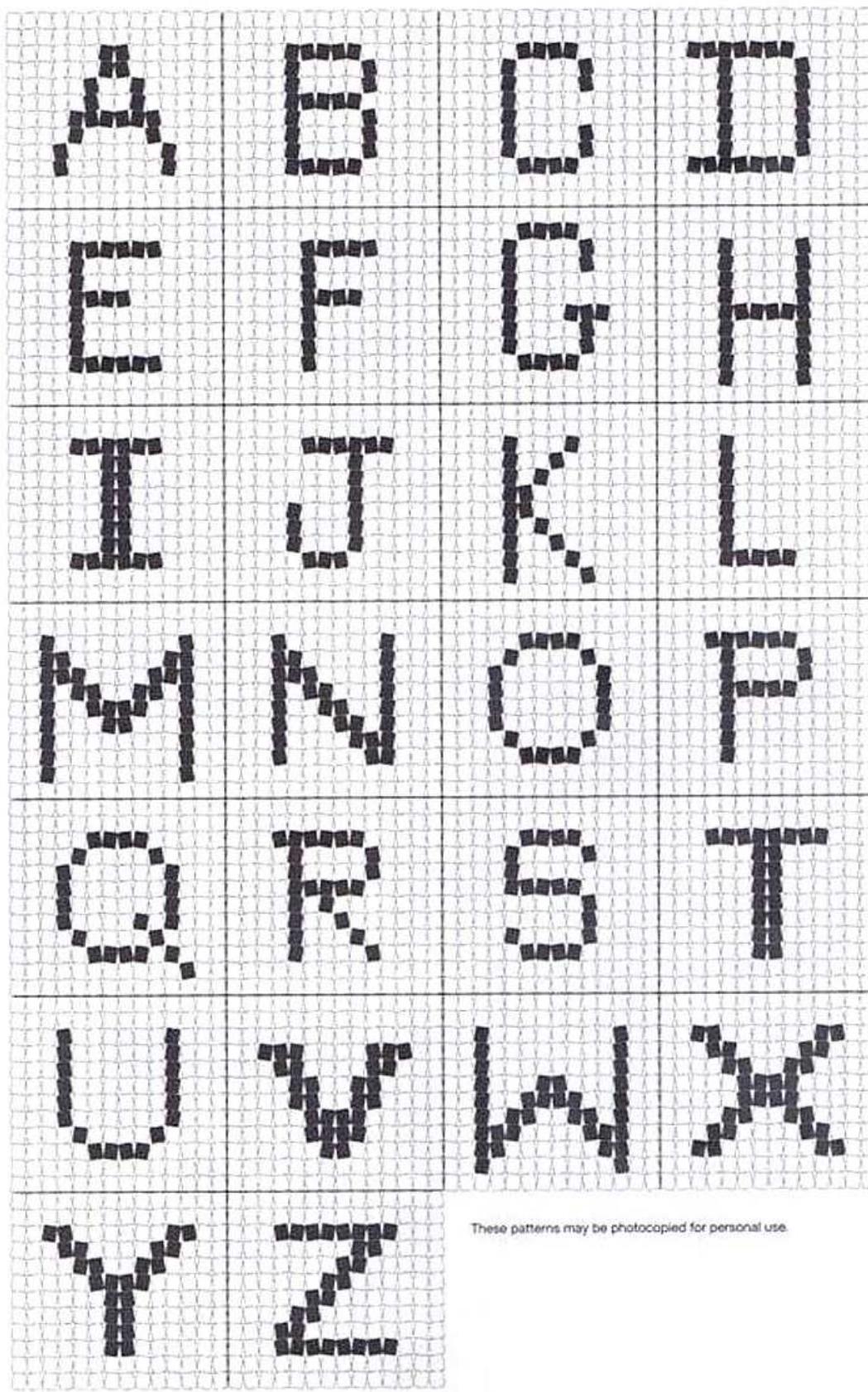
My students, ages 9 to 13, beaded the initials of their first, middle, and last names. I stitched the multi-colored samples to show how different colors look next to each other and to demonstrate various fringe options. This helped the students make their own bead-color selections and embellish the letters.

— Wendy Ellsworth,
Quakertown, Pennsylvania;
ellsworthstudios.com

Turn to page 32 for patterns of the letters.



Patterns



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Your Work

Beaded wedding bouquet

I was married in Jamaica last year and decided to make a beaded wedding bouquet for this special event. The wire-and-seed-bead flowers and leaves are embellished with butterfly charms and shell beads. The bouquet handle is wrapped with ribbon.

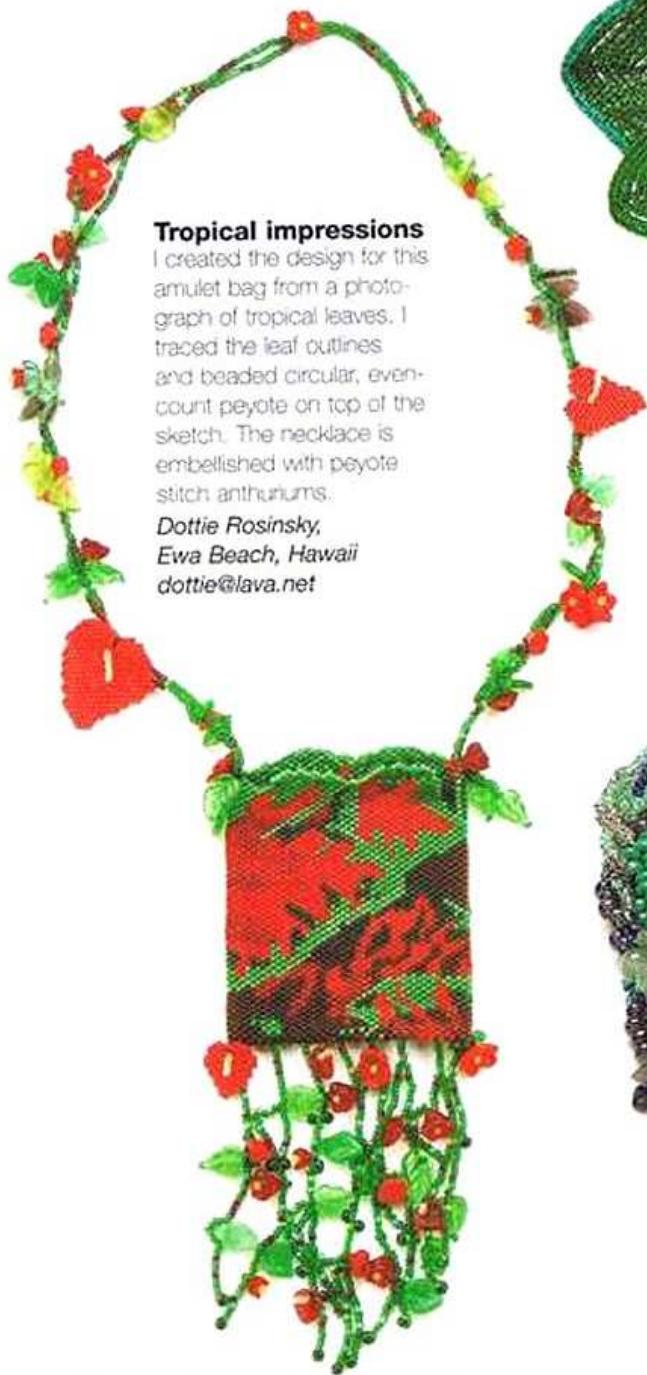
Amy McGovern,
Peoria, Illinois
amy@activecore.org



Tropical impressions

I created the design for this amulet bag from a photograph of tropical leaves. I traced the leaf outlines and beaded circular, even-count peyote on top of the sketch. The necklace is embellished with peyote stitch anthuriums.

Dottie Rosinsky,
Ewa Beach, Hawaii
dottie@lava.net



Tibetan goddess of protection

I incorporated the face of Tara, the Tibetan goddess of protection, into a necklace made of seed beads, silver-plated Charlottes, jade, amethyst, and other semiprecious stones. The face is formed from polymer clay.

Teresa Henke,
Santa Fe, New Mexico
teresahenke@yahoo.com





Silver lining

My inspiration for this necklace was the pattern for "A Cluster of Dangles," p. 56, Bead&Button Oct. 2005. I used more than 250 wire-wrapped dangles in a platinum palette of Swarovski crystals, Swarovski glass pearls, and sterling silver findings. I extended the clusters around the neckline to heighten the twinkle effect!

Kerry Bogert,
Ontario, New York
kabs_concept@yahoo.com



Wire-wrapped amber

I often tie a scarf by folding it and then slipping the ends of the scarf through the loop created by the fold. I crocheted this beaded rope with a similar design. My next challenge was to attach a large piece of amber that did not have a hole. I wrapped the amber in gold wire to create a pendant that hangs from the rope end when it is slipped through the seed bead loop.

Shira Singer,
Vienna, Austria
shira@shirart.com



Beaded bottle

I spent about 75 hours beading this bottle. It is about 5 in. (13cm) tall and 4 in. (10cm) wide and has a removable stopper. I first covered the bottle in leather and then created the pattern with seed beads in peyote stitch.

Linda Montoya,
Casper, Wyoming
edbead@msn.com

Your Work



Celtic treasures

A copper chain supports many small dangles of purple glass, seed beads, and Celtic charms. I made this necklace with beads and charms I ordered from the States – after I finished all the paperwork required by the Dutch Customs Office that allowed my large shipment from America to be delivered.

*Gwenda Rabelink,
Apeldoorn, The Netherlands*



Photo by Robert Diamante

Wirework necklace

A focal bead by Australian lampwork artist Geoffrey Porter inspired me to make a modern necklace with an ancient twist. I hand-formed, hammered, and coiled sterling silver wire to incorporate lampworked beads, amber, and turquoise stones.

*Deborah Sie,
Battle Creek, Michigan
djsie@comcast.net*



The Divas

Meet Bailey, Rachel, Eliza, and Genna – four very special Old English sheepdogs who live near Atlanta. They are all show dogs and have won many prizes. For this bead-embroidered painting, I stitched the 15° seed beads onto a layered felt foundation. The dogs' fur is beaded fringe. That's the Atlanta skyline in the background.

*Diana Grygo,
Quincy, Massachusetts
thelonebeader.blogspot.com*

For Beginners



On the square

Cube beads link up with shiny seed beads in this smart-looking bracelet that's easy to construct.

designed by Nancy Zellers

MATERIALS

bracelet
7–7½ in. (18–19.1cm)
• 8g 4mm cube beads
or size 8° cylinder beads
• 5g size 11° seed beads
• Fireline 6 lb. test
• beading needles, #10

stepbystep

[1] On 3 yd. (2.7m) of Fireline, pick up ten 11° seed beads, two 4mm cube beads, and an 11° (figure 1, a–b). If you use 8° cylinder beads instead of cubes, use only eight 11°s.

[2] Leaving a 12-in. (30cm) tail, pull the beads into a ring

and tie a square knot (Basics, p. 120). Sew through all the beads again, exiting the last 11° (b–c).

[3] Pick up an 11°, two cubes, two 11°s, two cubes, two 11°s, two cubes, and an 11°. Sew back through the adjacent 11°, two cubes, and 11° from the previous step (figure 2, a–b), and continue

through the first eight beads just picked up (b–c).

[4] To make the seed bead connector, pick up nine 11°s, and sew back through the 11°, two cubes, and the 11° your thread is exiting (figure 3, a–b). Continue through all but the last 11° just added (b–c).

[5] Pick up two 11°s, two cubes, and two 11°s (c–d),



FIGURE 1

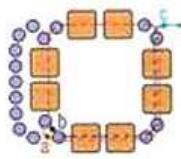


FIGURE 2

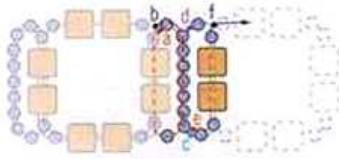


FIGURE 3

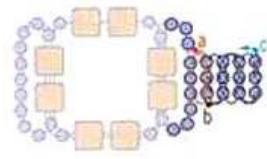


FIGURE 4

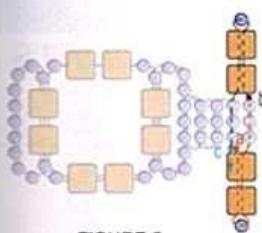


FIGURE 5

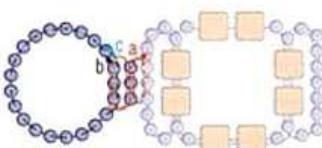


FIGURE 6



and sew back through all but the first and last 11°'s added in the previous step (d-e). Continue through the first five beads just added (e-f).

[6] Repeat steps 3-5 until the bracelet is approximately $\frac{1}{2}$ in. (1.3cm) shorter than the desired length. End with step 4 but sew through all the 11°'s just added and continue through the adjacent 11°, two cubes, and the 11°, and exit the third 11° just added as shown (figure 4, point a).

[7] Working in ladder stitch (Basics), pick up three 11°'s, and sew back through the middle three of the last nine 11°'s added and the three 11°'s just added (a-b). If you used eight 11°'s for the connector, start your ladder at the two center beads and use two 11°'s per stitch.

[8] Work in ladder stitch until the toggle stem is at least four rows long (b-c). Exit the third row.

[9] Pick up two cubes and an 11°. Sew back through the cubes, then continue through the last row of the ladder (figure 5, a-b).

[10] Pick up two cubes and an 11°. Sew back through the cubes and the second-to-last row of the ladder (b-c). Retrace the thread path several times until the toggle is stiff. Sew back into the bracelet, secure the tail with a few half-hitch knots (Basics) between beads, and trim.

[11] Thread a needle on the tail at the other end of the bracelet. Sew through the beadwork to exit at figure 6, point a. Picking up three 11°'s per stitch, work two rows of

ladder stitch (a-b). If you used eight 11°'s for the connector, start your ladder at the two center beads and use two 11°'s per stitch.

[12] Pick up 16 to 20 11°'s. Sew back through the row you just exited in the same direction (b-c and photo), and snug up the beads to form a ring. Retrace the thread path several times, sew back into the bracelet, secure the tail, and trim. •

Contact Nancy Zellers at nzbeads@aol.com, or visit her Web site at nzbeads.com to see more of her work.

EDITOR'S NOTE: To create the best-looking square links, select cube beads that are uniform in size and level on each end. Use slightly loose tension as you stitch to prevent the beadwork from buckling. To pull the beads into a tight square shape, you can retrace the thread path, skipping the 11°'s at the corners (figure 7, a-b).

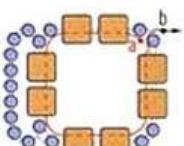


FIGURE 7



Chic & Easy

Beachy bracelet

Shell buttons accent pearl or crystal dangles.

designed by Julie Walker



MATERIALS

bracelet 7 in. (18cm)

- 26 Shellz square and rectangular two-hole buttons (blumenthallsinc.com for store list)
- 7 6mm top-drilled pearls or briolettes
- 10 6mm pearls or round fire-polished beads, color A
- 10 6mm cathedral-cut or round fire-polished beads, color B
- 22 4mm bicone crystals
- 5g size 11° seed beads
- 5g size 15° seed beads
- toggle clasp
- French (bullion) wire (optional)
- Fireline 10 lb. test
- beading needles, #10 or #11



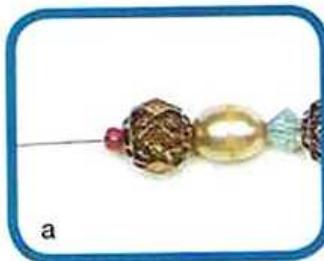
stepbystep

Bracelet

- [1] On 2 yd. (1.8m) of Fireline, attach a stop bead (Basics, p. 120), and leave a 12-in. (30cm) tail.
- [2] Pick up a color B cathedral-cut bead, a color A pearl, and a 4mm bicone crystal (photo a). Repeat eight times.
- [3] Pick up a B, an A, an 11° seed bead, a 15° seed bead, a small piece of French (bullion) wire, and the loop half of a toggle clasp. Sew back through the 15°, 11°,

and A (photo b), and pull tight to form a loop.

- [4] Make a square dangle by picking up: a 15°, an 11°, a 15°, a crystal, a 15°, an 11°, one hole of two square buttons held back-to-back, an 11°, a 15°, a top-drilled pearl, a 15°, an 11°, the other hole of both buttons, and an 11°. Sew back through the 15°, crystal, 15°, 11°, and 15° (photo c). Sew through the next B and crystal.



[5] Starting on one side of the next A or B, make a rectangular dangle by picking up: a 15°, an 11°, one hole of two back-to-back rectangular shell buttons, an 11°, a 15°, a crystal, a 15°, an 11°, the buttons' other holes, an 11°, and a 15°. Sew through the next bead on the other side of the A or B (photo d).

[6] Make a square dangle, and sew through the next A.

[7] Make a rectangular dangle, and sew through the next crystal and A.

[8] Repeat steps 4–7 until you reach the end of the bracelet, stopping after step 4.



[9] Sew through the B, and pick up an 11° and one to six 15°s. (The extra 15°s allow the bar half of the clasp to move freely, if needed.)

[10] Pick up a small piece of French (bullion) wire and the bar half of the clasp. Sew

back through the 15°s and 11° (photo e), and pull tight.

[11] Remove the stop bead. Making sure that there aren't any gaps between beads, and all of the drops hang correctly, tie a square knot (Basics) with the tails. Sew back

through the bracelet with each tail, tie a few half hitch knots (Basics), and trim. •

Contact Julie Walker at (937) 395-0590, beadcagequeen@aol.com, or beadcage.net.

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Mix and match your favorite colors in this multi-hued peyote stitch beaded bead bracelet.

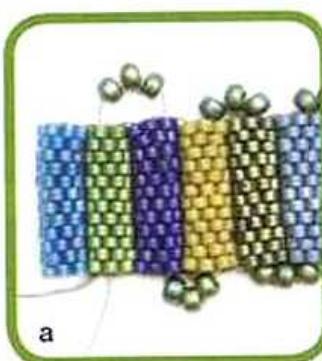
designed by Julie Glasser

MATERIALS

- bracelet 7 in. (18 cm)
- 3g size 8° seed beads
- Japanese cylinder beads, 3g in each of 10 colors
- Nymo conditioned with Thread Heaven
- beading needles, #10

(Basics). The completed peyote strip should be 12 cylinders wide, with six cylinders on each flat edge.

[2] Zip up (Basics) the ends of the strip to form a tube. Remove the stop bead. Secure the tails with a few half-hitch knots (Basics) between beads, and trim.
[3] Repeat steps 1 and 2 to make 30 peyote tubes, three in each of ten colors. Set one aside to use as the toggle half of the clasp. To adjust the length of the bracelet, make more or fewer tubes as needed. When lined up side by side, the tubes should be approximately $\frac{1}{2}$ in. (1.3cm) short of the desired length.



Assembly

[1] Arrange the tubes side by side as desired.
[2] On 3 yd. (2.7m) of thread, leave a 12-in. (30cm) tail, and pick up two tube beads (figure 1, a-b). Working in ladder stitch (Basics), sew through both tubes again (b-c).
[3] Continue joining the

remaining tubes (c-d), and exit one end of the last tube.
[4] To make the decorative edge, pick up three 8° seed beads, and sew through the next tube. Repeat, adding 8's on alternate edges until you reach the other end of the bracelet (photo a). Tie the working thread to the tail at the beginning of the bracelet.

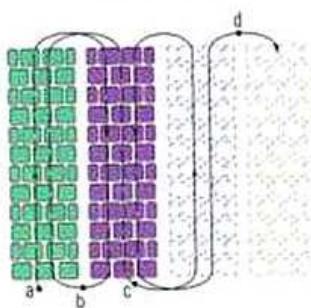


FIGURE 1

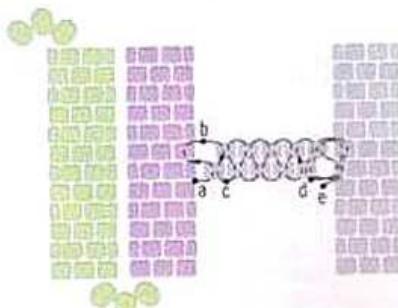


FIGURE 2



FIGURE 3



using a square knot (Basics). [5] To make the toggle strap, use the working thread, and retrace the thread path back through the 8°'s to the other end of the bracelet. [6] Zigzag through the cylinders in the end tube to exit the seventh cylinder from one edge (figure 2, point a). Pick up a cylinder and sew through the sixth cylinder in the tube (a-b). Pick up a cylinder and sew through the first cylinder added in this

step (b-c). Continue working in flat peyote stitch until the toggle strap is at least five cylinders long (c-d).

[7] Connect the toggle strap to two of the middle beads on the tube you set aside in step 3 (d-e and photo b). Retrace the thread path several times. Secure the working thread, and trim. [8] Thread a needle on the tail, and zigzag through the cylinders of the last tube to exit at figure 3, point a. Pick up 19 to 21 cylinders and sew through the middle two

cylinders in the same direction to create a loop (a-b). Pull to tighten, and retrace the thread path several times. Secure the tails, and trim. •

Contact Julie Glasser
at julie@galending.com, or visit
julridesigns.com.



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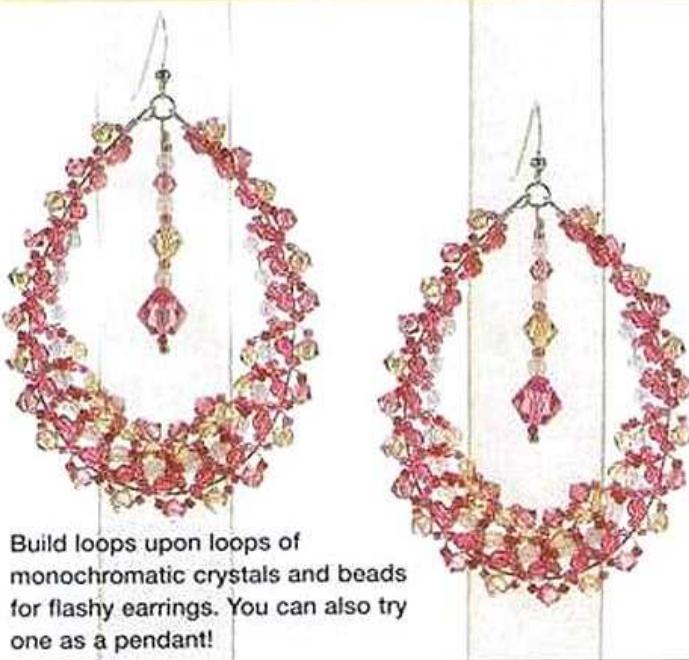
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Clearly Crystals



Build loops upon loops of monochromatic crystals and beads for flashy earrings. You can also try one as a pendant!

MATERIALS

earrings

- bicone crystals
2 8mm, color A
2 6mm, color B
32 4mm, color A
24 4mm, color B
- 3mm fire-polished beads
46 color C (to match color A)
22 color D (to match color B)
34 color E (accent color)
- size 11° seed or cylinder beads (all to match color A)
5g color F, matte
5g color G, metallic
5g color H, transparent or silver-lined

- 13 in. (33cm) 22-gauge sterling silver wire, half-hard
- 4 yd. (3.7m) 28-gauge sterling silver wire, dead-soft
- 2 2-in (5cm) sterling silver head pins
- 2 4-6mm soldered jump rings
- pair of earring findings
- chainnose pliers
- roundnose pliers
- wire cutters

Swinging crystal earrings

Wirework and crystals make large yet light earrings.

designed by Melody MacDuffee

step by step

When complete, these earrings have a distinct front and back. To help you identify the front while you're working, bend the end loops of the U-shaped base so the openings face toward the back. This will also give the finished earrings a cleaner look.

Outer round

[1] Cut two 6½-in. (16.5cm) pieces of wire. Set one piece aside for the second earring. Use roundnose pliers to form a loop on each end of the wire. Gently bend the wire into a U, making sure that the loops both face the same direction (**photo a**).

[2] Cut a 1-yd. (.9m) piece of 28-gauge wire. Secure the wire by wrapping it tightly four or

five times around the left side of the U-shaped base, next to the loop (**figure, point a**).

[3] Pick up a color G 11° seed bead, a color B 4mm bicone crystal, and a G. Holding the beads in a small loop next to the base wire, wrap the working wire tightly around the base twice (**a-b** and **photo b**).

[4] Pick up a color F 11°, a color A 4mm bicone, and an F, and wrap the working wire around the base twice as before (**b-c**).

[5] Repeat steps 3 and 4 until you have 23 beaded loops around the outside of the base and have reached the end loop on the right side. Wrap the wire tightly around the base four or five times to match the other end (**c-d**). Do not trim.

Inner round 1

[1] Continuing with the 28-gauge wire, pick up a color H 11°, a 3mm color C fire-polished bead, and an H.



Wrap once around the base, aligning the loop of crystals with the corresponding loop on the outer round (d-e and photo c).

[2] Pick up a G, a C, and a G, and wrap the wire around the base as before (e-f).

[3] Repeat steps 1 and 2 until you have completed 23 inner loops that line up with the outer loops (f-g). Tightly wrap the wire around the base several times to secure it at point g, and trim.

Inner round 2

[1] Cut 1 ft. (30cm) of 28-gauge wire. Secure the end with two or three wraps on the third inner loop, at point h.

[2] Pick up an H, a color E fire-polished bead, and an H. With the working wire, go through the next loop of the first inner round, front to back, positioning the wire between the C and lower G. Squeeze the working wire at that point to establish the new loop (h-i and photo d).

[3] Repeat step 2 until you have 17 loops total (i-j).

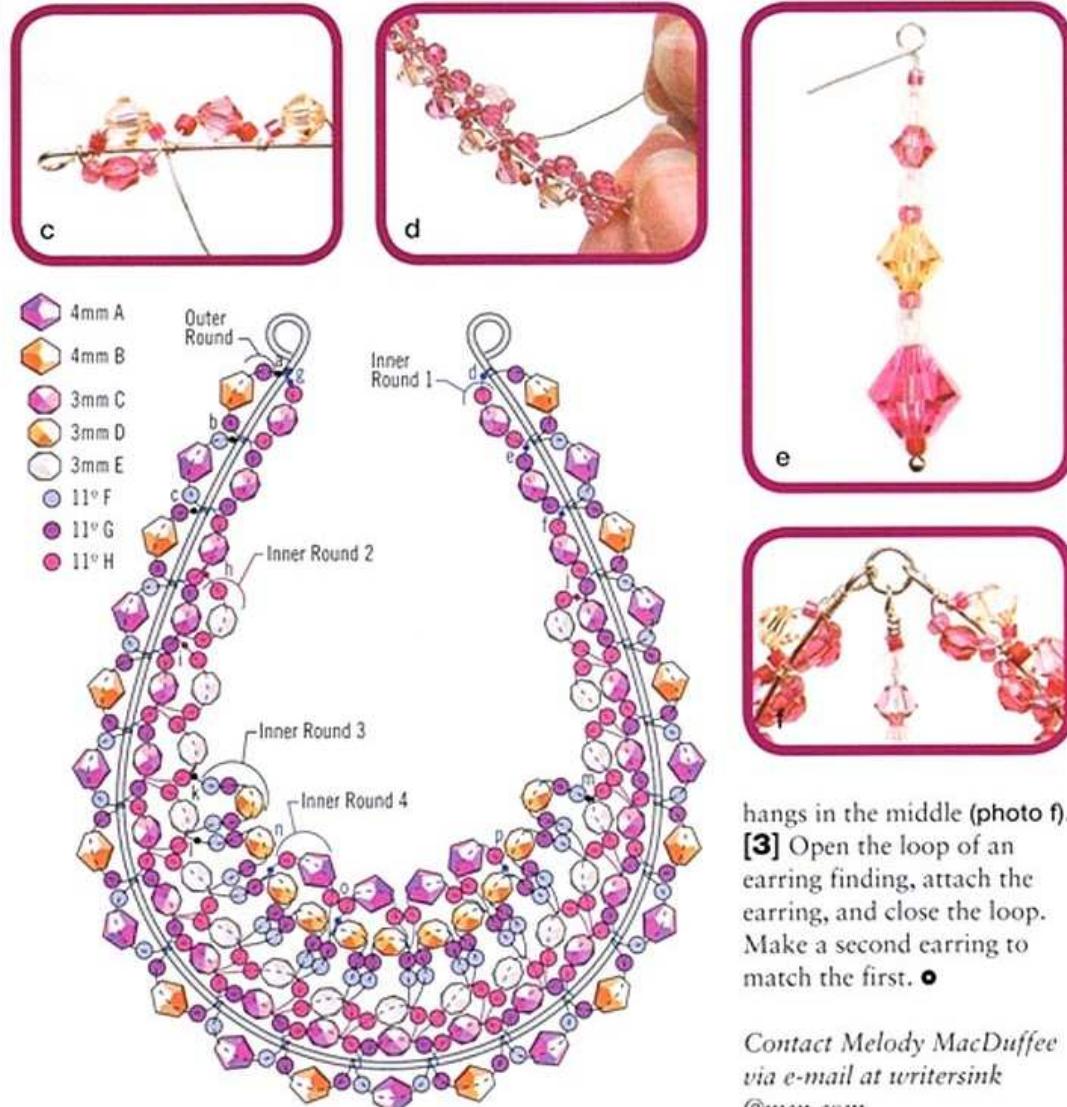
Wrap tightly at point j two or three times, and trim.

Inner round 3

[1] Cut 1 ft. (30cm) of 28-gauge wire. Secure the end at point k with two or three wraps as before.

[2] Pick up an F, a G, a color D fire-polished bead, a G, and an E. Secure the working wire to the previous round, as in step 2 of "Inner round 2" (k-l).

[3] Repeat step 2 to form 11 loops in total (l-m). Wrap tightly at point m two or three times, and trim.



Inner round 4

[1] Cut 1 ft. (30cm) of 28-gauge wire. Secure the end at point n with two or three wraps.

[2] Pick up an H, an A, and an H, and secure the working wire as before (n-o). Repeat three times for a total of four evenly spaced loops at the bottom center of the base (o-p). Secure the end at point p with two or three wraps, and trim.

Assembly

[1] Using a head pin, pick up an F, an 8mm bicone, an E, a G, a 6mm bicone, a G, an E, an A, an E, and an H. Make the first half of a wrapped loop (Basics, p. 120 and photo e). Attach the loop to a soldered jump ring, and finish the wraps.

[2] Open one loop of the base, attach the soldered jump ring, and close the loop. Repeat with the other loop, making sure the dangle

hangs in the middle (photo f).

[3] Open the loop of an earring finding, attach the earring, and close the loop. Make a second earring to match the first. •

Contact Melody MacDuffee via e-mail at writersink@msn.com.

EDITOR'S NOTE:

If you're having trouble fitting all 23 loops on the outer round of the base wire, gently slide the existing loops along the wire to make room for the last few wraps.

Visit beadandbutton.com to download and print a full-page version of the diagram.

Claymaker

Polymer and metal clay earrings

Polymer clay is a colorful backdrop for fine-silver metal clay components. Whether you make these earrings as dangles or with embedded studs, you'll delight in combining this uncommon duo.

designed by **Kim Otterbein**

step**by**step

Metal clay components

[1] Place 4–5g of metal clay between two sheet protectors and roll it out to two playing cards thick. Texture the metal clay and cut two shapes as desired.

[2] Use a pin to make a hole in the middle of each metal clay shape (**photo a**). A head pin will go through this hole to attach the metal clay to a

polymer form. Dry the clay, and file the edges with a nail file. If you want the components to have a domed shape, let them dry on a rounded object such as a small ball, a button, or a lightbulb.

[3] Fire the clay at 1650° for 2 hours. Allow the pieces to cool, and then polish them carefully with a brass brush. Patinate them if desired, following the manufacturer's instructions.

Post earrings

[1] Determine the shape of your earring. The shape you choose should be a little larger than the metal clay so the polymer shows. Draw the shape on an index card and use a craft knife to cut it out. [2] Condition the polymer clay (Basics, p. 120). Once my clay is conditioned, I like to mix a couple of similar colors and then add translucent clay to one or two of them. Roll each color into

a snake and twist them together, folding them in half a few times (**photo b**). Roll the clay through a pasta machine to about $\frac{1}{8}$ -in. (2mm) thick, and place it on a piece of parchment paper.

[3] Hold the index-card template over the clay and find the areas you like best for your earrings. Place the index card down on the clay and cut out your shape with a craft knife (**photo c**). Don't cut through the parchment paper. Cut out a second piece in the same shape. Remove the excess clay, and set it aside. You'll use it later to make the backs of the earrings.

[4] Put a small piece of plastic wrap over one shape. Lightly press and smooth the edges with your finger, being careful not to distort the shape. Remove the plastic wrap, inspect the piece for

MATERIALS

earrings, either style

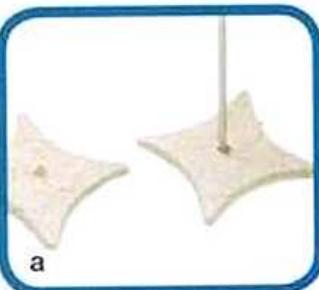
- 4–5g metal clay
- polymer clay, $\frac{1}{4}$ oz. in each of 2 colors plus translucent
- TLS or Liquid Polyclay
- 2 ball-end 26-gauge sterling silver head pins
- acrylic roller
- aluminum foil
- Armor All
- brass brush
- 2 smooth 6-in. (15cm) ceramic tiles
- chainnose pliers
- craft knife
- cyanoacrylate glue
- index card
- kiln

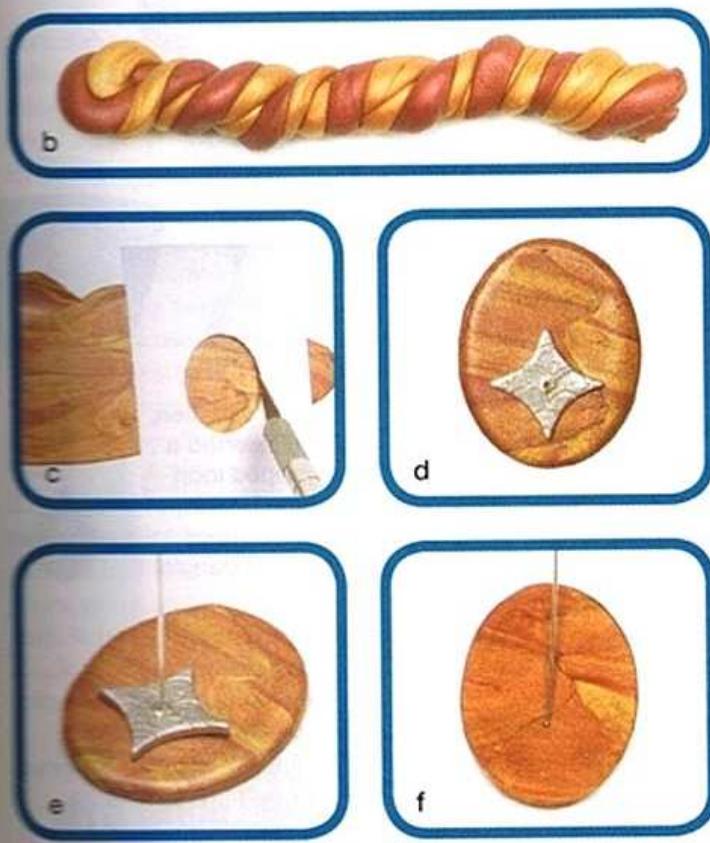
post earrings

- liver of sulfur (optional)
- muslin buffering wheel (optional)
- nail file
- paintbrush
- parchment paper
- pasta machine
- pin
- 2 4 x 6-in. (10 x 15cm) pieces of heavy-weight plastic sheet protector
- plastic wrap
- 4 playing cards
- wet/dry sandpaper, 320-, 400-, and 600-grit (and finer if desired)
- small shape cutters (optional)
- texture sheets
- toaster oven

dangle earrings

- 6 in. (15cm) 20-gauge sterling silver wire, half-hard
- 1½–9 in. (3.8–23cm) 22-gauge sterling silver wire, half-hard
- bench block or anvil
- $\frac{1}{8}$ -in. (1cm) dowel
- hammer
- roundnose pliers
- wire cutters





imperfections, and smooth them out. Repeat with the other polymer shape.

[5] Determine where you will position the metal clay component. Gently nudge it into place, being careful not to mar the polymer (photo d). Press the metal clay component into the polymer just hard enough to make an impression. Insert a head pin through the hole in the metal clay component and make a hole in the polymer (photo e). Remove the head pin. Repeat with the other polymer shape.

[6] Put the parchment and your shapes on a ceramic tile and cover them with a piece of foil folded into the shape of a tent. Bake the clay in a toaster oven at 275° for 20

minutes. Remove the clay, cover it with another piece of parchment, and place another tile on top. This will keep the polymer flat as it cools. If you want a highly polished piece, remove the metal clay component, and – always using water – sand the polymer. Start with 400-grit and progress to 600-grit or higher sandpaper.

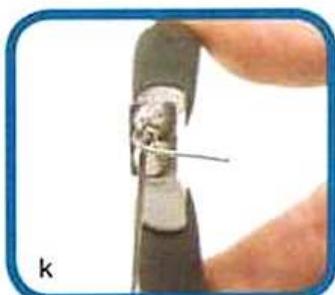
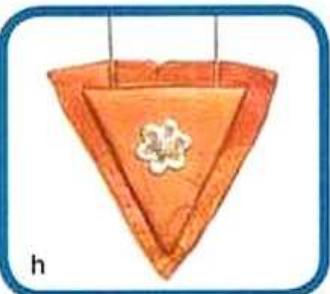
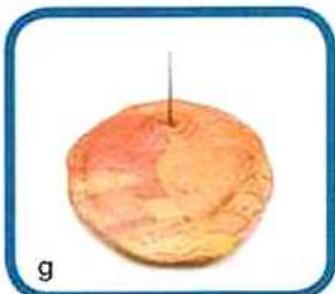
[7] With the metal clay component in place, push a head pin through the hole in the metal clay and polymer. Bend the head pin so the wire lies flat against the back of the polymer (photo f).

Trim the end, leaving an $\frac{1}{8}$ -in. (3mm) tail.

[8] To hold a post finding in place until you put the clay backing on, glue it – flat

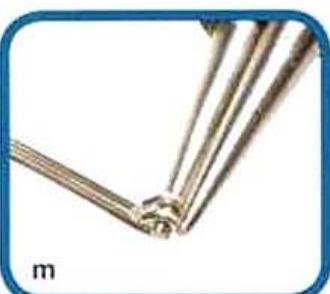


Claymaker



EDITOR'S NOTE:

Kim uses a twist drill or Flex Shaft with a #72 bit to carefully drill the holes for the loops into her baked, nearly finished earrings.



side down – to the back of a baked polymer piece using cyanoacrylate glue.

[9] The leftover clay you set aside will now be used for the back and can be textured. Texturing makes fingerprints less obvious, but it's not necessary. To texture the clay, spray it with Armor All and

press your texture into the clay. Place the clay on parchment and cut two pieces that are slightly larger than the baked polymer pieces.

[10] With a paintbrush, apply a thin layer of TLS or Liquid Polyclay to the back of a baked polymer piece, coating the head pin and post

pad. Push a piece of textured clay over the post, press it onto the baked polymer (photo g), and seal it around the post with the back of your fingernail. Repeat with the other piece of textured clay and baked polymer.

[11] Work the air bubbles out of both pieces gently. To refine the shapes for a more delicate look, compress the edges so the pieces are slightly thinner at the sides. You will trim the excess polymer after it's baked.

[12] Put the earrings face down on parchment, cover them with a foil tent, and bake on the tile at 275° for 20 minutes.

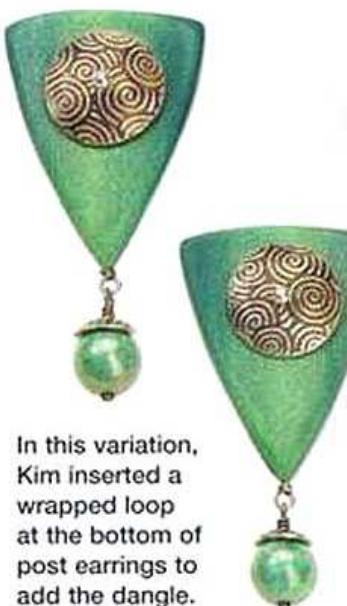
[13] Let the pieces cool slightly. Hold each earring face up, and being careful not to cut into the body of the earrings, trim the excess clay with a craft knife. The clay is fragile while it's still warm, so be gentle.

[14] Starting with 320-grit sandpaper, sand the edges of your earrings until you can't tell the front from the back. Work your way up to 600-grit and then polish the pieces on your jeans or buff them with a muslin buffing wheel.

Dangle earrings

[1] Follow steps 1–7 of the post earrings.

[2] Cut one or two 1½-in. (3.8cm) pieces of 22-gauge wire, depending on whether you are going to hang your earring from a single loop, as in the brown-and-turquoise earrings, p. 59, or from two loops, as in the blue-and-



In this variation, Kim inserted a wrapped loop at the bottom of post earrings to add the dangle.

green earrings, p. 59, or if you're going to add a dangle, as in the earrings above.

[3] Follow step 9 of the post earrings. Flip the backing texture-side down, and position the end ⅛–¼ in. (3–6mm) of the wire(s) where you want to position the wrapped loop(s). Apply a thin layer of TLS or Liquid Polyclay to the back surface of a baked polymer shape, and place it over the back piece (photo h).

[4] Follow step 11 of the post earrings. Gently remove the wires, leaving a hole into which the wires will be reinserted later. Follow steps 12–14.

[5] Make a wrapped loop (Basics) with a 1½-in. (3.8cm) piece of wire. Trim the stem to ⅛–¼ in. (3–6mm), and check the fit in a hole you made in step 4. The bottom of the wraps should be flush against the earring. Trim more wire if necessary. With chainnose pliers, slightly

flame the tip of the wire, dab it with glue, and insert it into a hole (photo i). Nothing wrecks a polymer project faster than a stray drop of cyanoacrylate glue, so be careful. Hold the loop in place for 10 seconds. Repeat if you're using two loops.

[6] If you're using a single loop, skip to step 8 to make the earring wires. For earrings with two loops, cut two 3-in. (7.6cm) pieces of 22-gauge wire. Keeping the two wires together, bend them in half. Using chainnose pliers, grasp all four wire ends $\frac{1}{4}$ in. (1.9cm) from the

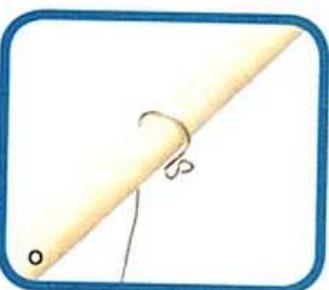
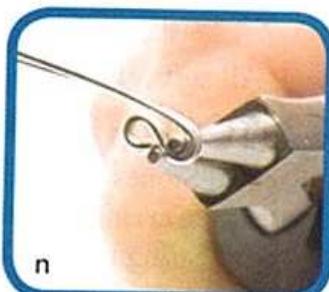
fold, and make a right-angle bend (photo j). With the tip of your roundnose pliers, make the first half of a wrapped loop on each end (photo k).

[7] Open the folded end of one wire to the same width as the distance between the wrapped loops stuck into the polymer. Slide both loops through the loops in the polymer (photo l), and finish the wraps. Repeat for the other earring.

[8] Cut two 3-in. (7.6cm) pieces of 20-gauge wire. Holding them together, bend the tips of the wires with

roundnose pliers to make a small curl (photo m). Make a curve in the opposite direction to create an "S" shape (photo n). One at a time, bend the long wire ends around a $\frac{1}{8}$ -in. (1cm) dowel to make the shape of an earring wire (photo o). Trim the ends. On an anvil or bench block, hammer the part that goes through your ear. Attach a wrapped loop in the polymer or a decorative wire triangle to each earring wire. •

Contact Kim Otterbein at kimodesign@msn.com.



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Clear AB, Clear All

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SQUARE

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34mm/1000 \$7.20

35mm/1000 \$7.40

36mm/1000 \$7.60

37mm/1000 \$7.80

38mm/1000 \$8.00

39mm/1000 \$8.20

40mm/1000 \$8.40

41mm/1000 \$8.60

42mm/1000 \$8.80

43mm/1000 \$9.00

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46mm/1000 \$9.60

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48mm/1000 \$10.00

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185mm/1000 \$37.40

186mm/1000 \$37.60

187mm/1000 \$37.80

188mm/1000 \$38.00

189mm/1000 \$38.20

190mm/1000 \$38.40

191mm/1000 \$38.60

Wire Expressions



Chain mail watchband

Combine sterling silver jump rings and colored O-rings for a flexible band.

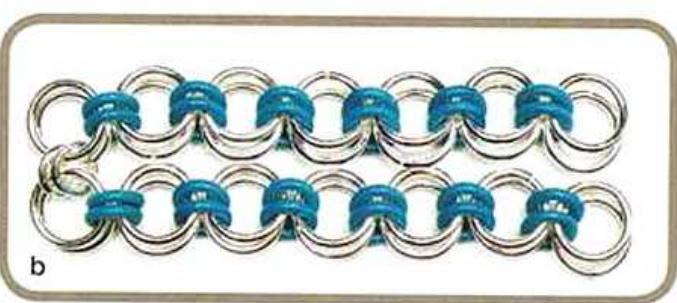
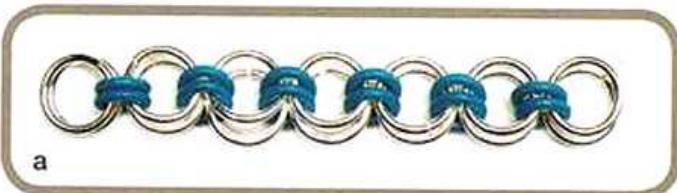
designed by Miachelle DePiano

stepbystep

[1] Open 42 6.9mm A jump rings and 40 4.5mm B jump rings (Basics, p. 120). Construct a 2+2 chain, which

is a simple sequence of pairs of As and O-rings, using 14 As and 12 O-rings (photo a). Repeat to make a total of three chains.

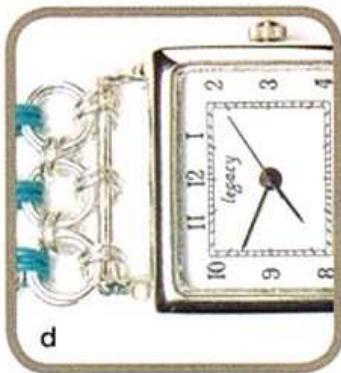
[2] To attach two chains,



MATERIALS

watch 6 in. (15cm)

- ribbon watch face 1½ x 1 in. (3.8 x 2.5cm) (size can vary)
- slide clasp (bar or 3-strand)
- 84 sterling silver jump rings, 6.9mm outside diameter, 19-gauge, A (Lonnie's, lonniesinc.com)
- 80 sterling silver jump rings, 4.5mm outside diameter, 21-gauge, B (Lonnie's, lonniesinc.com)
- 72 rubber O-rings, 4.8–5mm (Fire Mountain Gems, firemountaingems.com)
- bentnose pliers
- chainnose pliers



EDITOR'S NOTE:

To adjust the length of the watchband, add or omit three sets of jump rings per panel. This will increase or decrease the total length of the band by approximately $\frac{1}{2}$ in. (1.3cm).

slide two Bs around the first two pairs of As in each chain (photo b). Repeat for the length of the chain.

[3] Repeat step 2 to attach the third chain to the first two chains.

[4] Repeat steps 1–3 to make the second watchband panel.

[5] To attach a panel to half of a clasp, slide two Bs around each end pair of As and the corresponding clasp loop (photo c). Repeat to attach the other end of the panel to the bar of a watch face (photo d).

[6] Repeat step 5 for the other panel. •

Contact Miachelle DePiano via e-mail at cosmoaccessories@cox.net or visit her Web site, cosmopolitanaccessories.net.

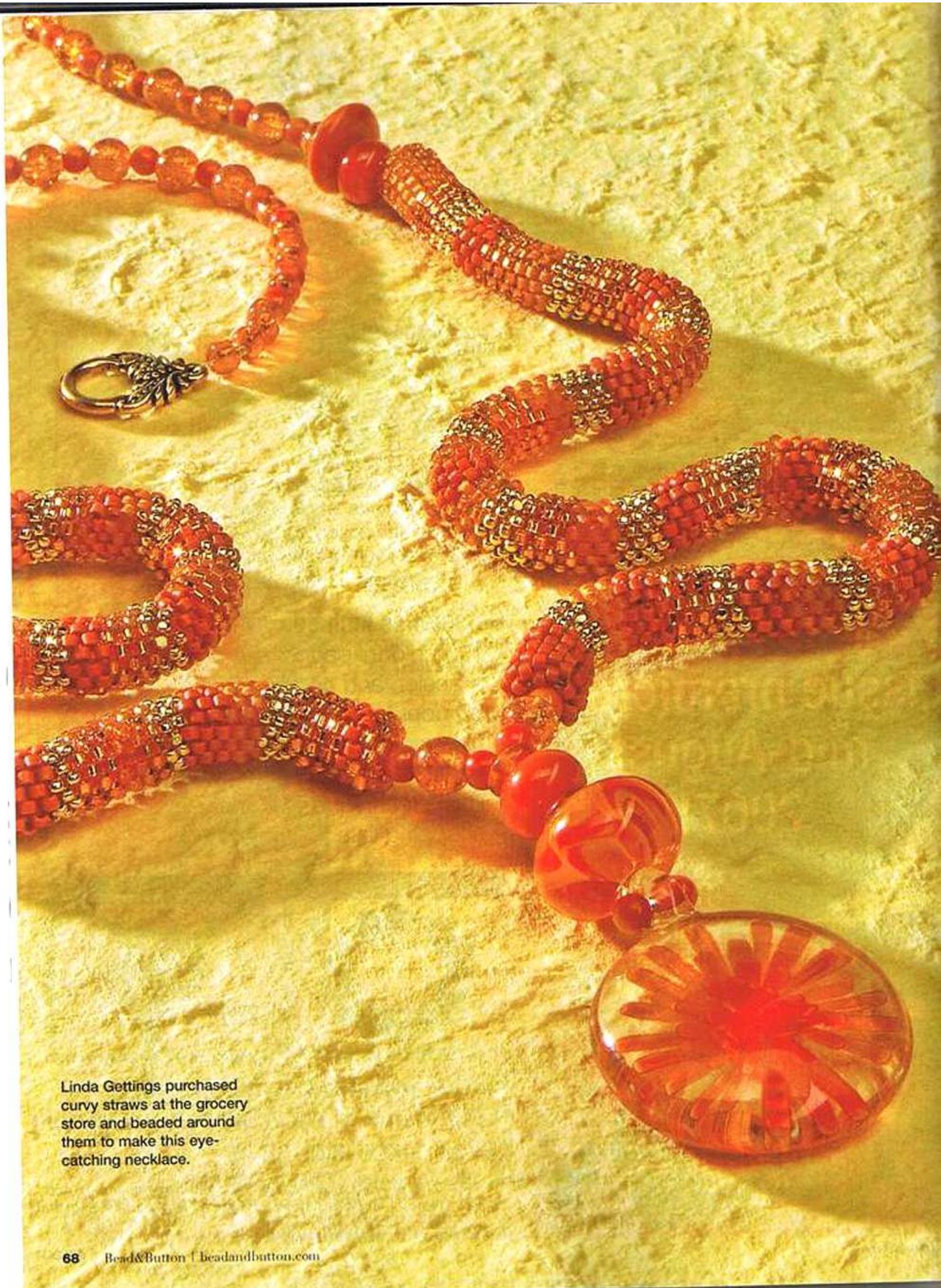
Miachelle received the 2006 Platinum Stitch Accessory Designer of the Year Award, presented by the Arizona Fashion Foundation (AFF) and LabelHorde, Inc. at their 4th Annual Fashion Ball.

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Linda Gettings purchased
curvy straws at the grocery
store and beaded around
them to make this eye-
catching necklace.

Bead around the bend

Work tubular peyote stitch around curvy drinking straws to create a lightweight necklace with pizzazz

Designed by Linda Gettings

You can enclose almost anything in peyote stitch, but these durable drinking straws work particularly well because you can string right through their hollow cores. Worked in bold colors, the sinuous curves make a striking conversation piece.

stepbystep

Peyote stitch straws

[1] Cut two straws to the desired length (photo a). File the rough edges before you begin stitching.

[2] On 2 yd. (1.8m) of Nymo or Fireline, leave a 6-in. (15cm) tail, and pick up enough 11° seed or cylinder beads to fit around a straw. Tie the beads into a ring with a square knot (Basics, p. 120), and sew through the next bead.

[3] Holding the ring of beads in place on the straw, work in tubular peyote stitch (Basics) in your chosen colors.

To make thick bands of color, as in the orange necklace, work three to seven rows per color in a random pattern. To make a color gradation, as in the blue necklace, p. 70, work two rows of each color from dark to light, and then work the colors in reverse. Add thread (Basics) as needed.

To keep the beadwork smooth, you'll need to decrease along the inside edge of the curves by stitching through previous rows for a few rounds until the beadwork on the outside edge of the curve catches up to the inside edge.



[4] Cinch each end of the peyote tube around the straw by sewing through the beads of the end row (**photo b**). Secure the thread with a few half-hitch knots (Basics) between beads, and trim. **[5]** Repeat steps 2–4 with the second straw.

FYI: Use relatively stiff beading wire for this project. If your wire is too flexible, it may get stuck in the bends of the straw.

Assembly, necklace with clasp (orange necklace)

[1] Lay out the beads you will use for the neck strap and any others you want to string between the straws and the pendant. **[2]** To determine what length of beading wire to cut, temporarily string a beaded straw onto the beading wire. Grasp the beading wire where it exits the straw, remove the straw, and measure the wire. Double that amount, add the length of the remaining beads, and add

6 in. (15cm). Cut a piece of beading wire to that length. This 22-in. (56cm) necklace required approximately 1 yd. (.9m) of beading wire.

[3] Center the pendant between two 4mm beads (**photo c**).

[4] Over both wire ends, string three to five accent beads (**photo d**).

[5] Separate the wire ends, and on each end, string a 4mm, a 6mm bead, a 4mm, and a peyote-covered straw (**photo e**).

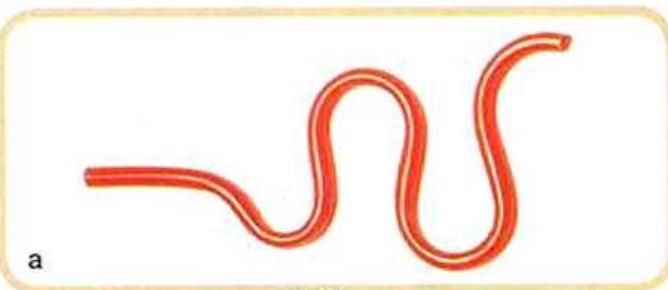
[6] On each end, string 4½ in. (11.4cm) of assorted

accent beads, a crimp bead, a 6°, and one half of the clasp. Go back through the last three or four beads strung (**photo f**), crimp the crimp bead (Basics), and trim the excess wire.

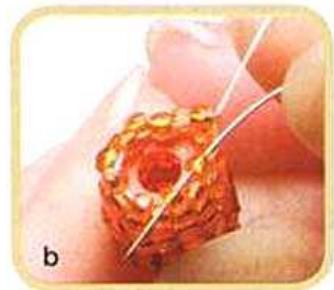
Assembly, over-the-head necklace (blue necklace)

[1] Follow steps 1 and 2 of the orange necklace. This 32-in. (81cm) necklace required approximately 4½ ft. (1.4m) of beading wire.

[2] On a head pin, string a focal bead and accent beads



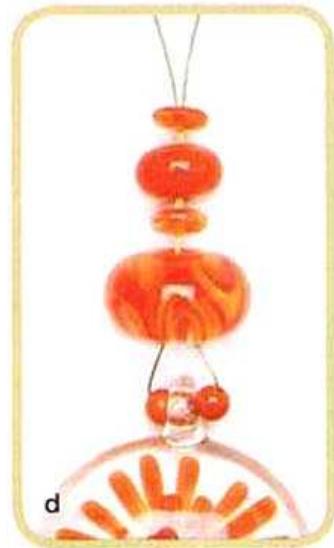
a



b



c



d



MATERIALS

necklace 22–32 in. (56–81cm)

- focal bead or pendant
- assorted 4–20mm accent beads and spacers
- 1–2g size 6° seed beads
- 5g size 11° seed or cylinder beads, in each of 5–7 colors
- clasp (optional)
- 3-in. (7.6cm) head pin (optional)
- 2 crimp beads
- Nymo D or Fireline 6 lb. test
- flexible beading wire, .018 with 7 internal strands
- beading needles, #12
- 1–2 curvy drinking straws
- metal file or coarse nail file
- T-pin (optional)
- chainnose pliers (optional)
- crimping pliers
- roundnose pliers (optional)
- wire cutters

as desired, and make a plain or wrapped loop (Basics) above the beads (**photo g**). **[3]** Center the loop on the beading wire. Over both wire ends, string beads as desired (**photo h**).

[4] Separate the wires, and, on each end, string two to four accent beads or spacers and a peyote-covered straw (**photo i**).

[5] On each end, string approximately 4 in. (10cm) of accent beads, a crimp bead, 1-2 in. (2.5-5cm) of accent beads, and 2-3 in. (5-7.6cm) of 6's (**photo j**).

[6] With one wire end, go through the beads on the other end in reverse until you get one or two beads past the crimp bead (**photo k**). Repeat with the other end, going in the opposite direction. Snug up the beads, crimp the crimp beads, and trim the excess wire. •

Contact Linda Gettings at ladybeading@aol.com.



e



f



g



i



h



j



k

EDITOR'S NOTE:

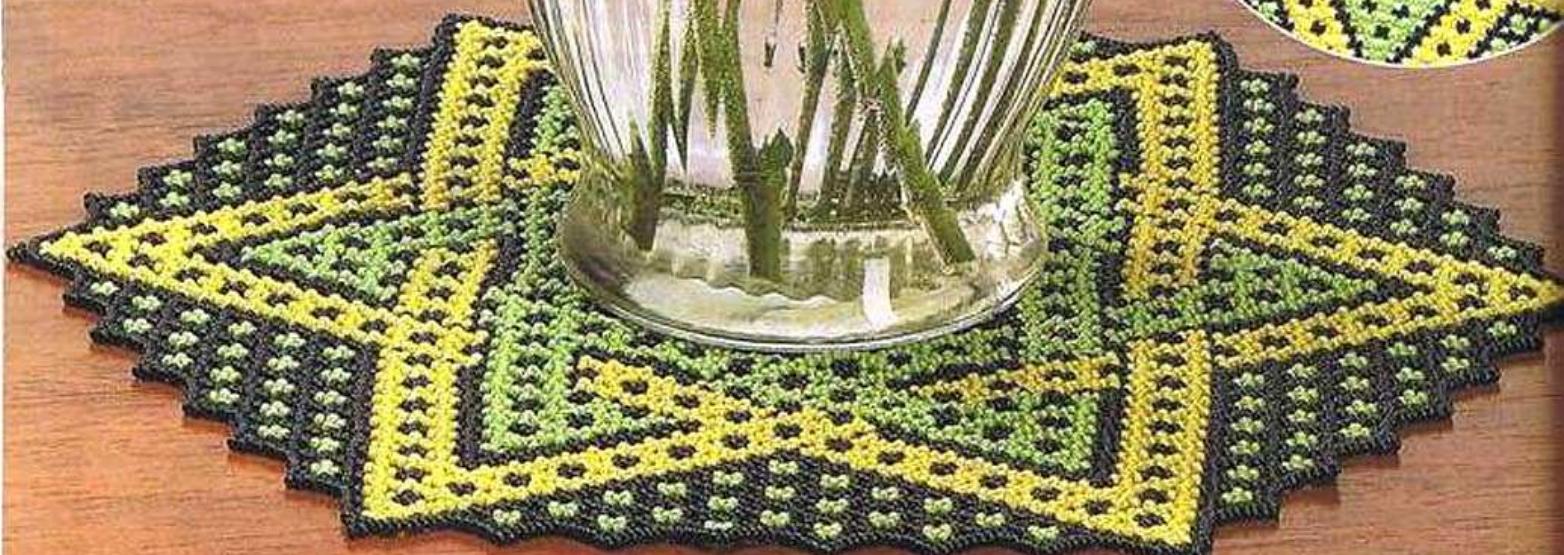
To make a necklace with a centered peyote stitch component, as in the teal necklace (above, right), work peyote stitch around a short section of straw. Use a T-pin to pierce the bottom edge at the center of the straw. Center your focal beads on the beading wire, pass both wire ends through the hole you made in the straw, and guide one wire end out through each side of the straw.

Margaret Zinser made the focal bead shown here. To see more of her beads, visit her Web site, mzglass.com, or see her at her booth at the *Bead & Button Show* in June.

Doily returns in star pattern

Challenging project
features overlapping
bands of color

designed by Meghana Kamat



Here's a second opportunity to stitch an intricate beaded doily like the project offered in the February 2007 issue of *Bead&Button*. By now you have finished the first doily and are ready to bead this rewarding pattern in three colors.

step by step

[1] On 2 yd. (1.8m) of conditioned thread (Basics, p. 120), pick up 12 color C 11° seed beads. Leaving an 8-in. (20cm) tail, tie the beads into a ring with a square knot (Basics).

[2] Work each round in circular netting as follows: Round 1: Sew through the first C again. Pick up three color A seed beads, skip a bead on the ring, and sew through the next bead (figure 1, a-b). Repeat around and step up by sewing through the first two beads of the first set (b-c).

Round 2: Pick up five As, skip three beads, and sew through the next A on the previous round (c-d). Repeat around and step up by sewing through the first two beads of the first set (d-e).

Round 3: Pick up three As, skip an A, and sew through the next A (e-f). Pick up three color B seed beads, skip three As, and sew through the next A (f-g). Repeat around, and step up through the first two As of the first set (g-h).

Round 4: Pick up an A and four Bs. Skip two As and a B, and sew through the next B (h-i). Pick up four Bs and an A. Skip a B and two As, and sew through the next A (i-j). Repeat around and step up by sewing through the A and first two Bs of the first set (j-k).

Round 5: Pick up a B, three Cs, and a B. Skip five Bs, and sew through the next b (k-l). Pick up eight Bs. Skip a B, three As, and a B, and sew through the next B (l-m).

Repeat around and step up by sewing through the B and two Cs of the first set (m-n).

Round 6: Pick up four Cs, and a B. Skip a C and four Bs, and sew through the next B (n-o).

Pick up five Bs, skip two Bs, and sew through the next B (o-p). Pick up one B and four Cs. Skip four Bs and a C, and sew through the next C (p-q).

Repeat around and step up by sewing through three Bs of the first set (q-r).

[3] Continue working circular netting as follows: Picking up the indicated number of beads for each set, and sewing through the third bead of the next set. For sets of eight beads, you will also sew through the sixth bead of the set. Note: The periods divide the beads sets. Repeat around, and then step up through the first three beads of the first set.

Round 7: 4Cs B. B 4Cs. C 3As C. (figure 2, a-b)

Round 8: 8Cs. 4Cs A. A 4Cs. (c-d)

Round 9: 5Cs. C 3As C. (e-f)

Round 10: 4Cs A. A 4Cs.

(g-h)

Round 11: 5Cs. C 3As C. 5Cs. C 6Bs C. (i-j)

Round 12: 4Cs A. A 4Cs. C 4Bs. 5Bs. 4Bs C. (k-l)

Round 13: 5Cs. C 4Bs. B 3Cs B. B 3Cs B. 4Bs C. (m-n)

Round 14: C 4Bs. 4Bs C. C 6Bs C. C 4Bs. 4Bs C. (o-p)

Round 15: B 3Cs B. 5Bs. B 3Cs B. 5Bs. B 3Cs B. 4Bs C.

(figure 3, a-b)

Round 16: C 4Bs. B 4Cs. 4Cs B. 4Bs C. C 4Bs. 4Bs C. (c-d)

Round 17: B 4Cs. C 6As C. 4Cs B. 5Bs. B 3Cs B. 4Bs C.

(e-f)

Round 18: C 4As. 5As. 4As C. C 2Bs C B. 4Bs C. C 4Bs. 4Bs C. (figure 4, a-b)

Round 19: A 3Cs A. A 3Cs A.

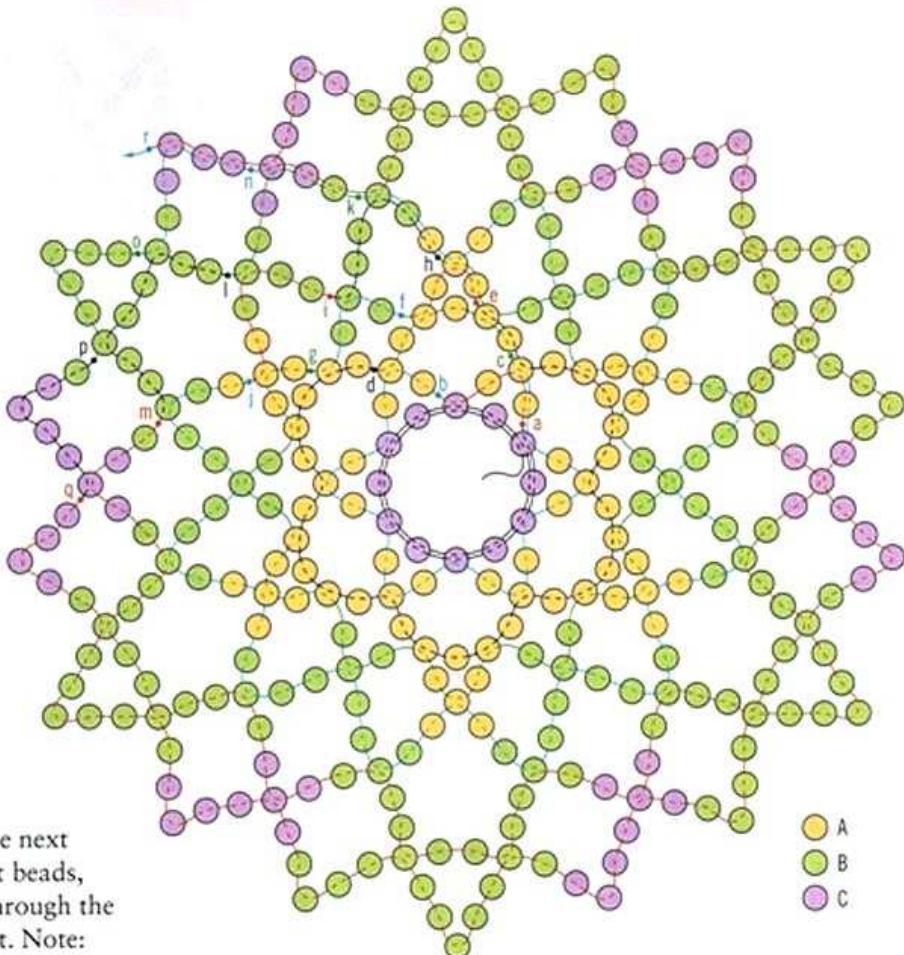


FIGURE 1

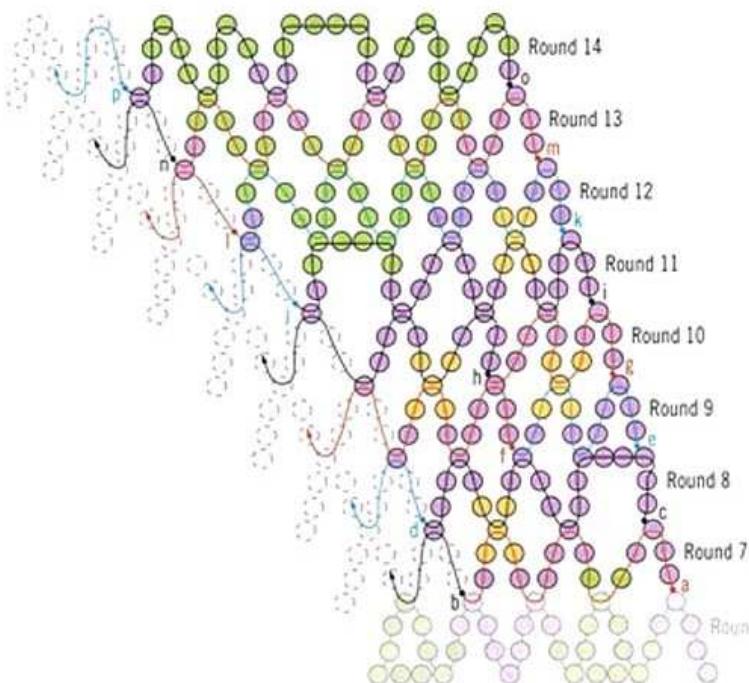


FIGURE 2

MATERIALS

dolliy 9½ in. (24.1cm) diameter

- 30g size 11° Czech seed beads, in each of 3 colors: A, B, C
- Nymo D conditioned with beeswax
- beading needles, #12

EDITOR'S NOTE:

This technique calls for small 11's. Czech seed beads work the best, because they are thinner in shape than Japanese seed beads. As you work, make sure each bead you pick up has a large hole and is similar in shape and size. If your beadwork is ruffling as you work, you need to use smaller beads.

C 4Bs. B 3Cs. B. 5Bs. B 3Cs. B.
C 4As. (c-d)

Round 20: C 6As. C. C 4Bs.
4Bs. C. C 2Bs. C. B. 4Bs. C. C.
4As. 4As. C. (e-f)

Round 21: A 3Cs. A. C 4Bs. B
3Cs. B. 5Bs. B 3Cs. B. C 4As. A
3Cs. A. 5As. (g-h)

Round 22: C 4Bs. 4Bs. C. C
4Bs. B C 2As. C. C 4As. 4As
C. C 4As. A C 2Bs. C. (i-j)

Round 23: B 3Cs. B. 5Bs. B
3Cs. A. 4As. C. A 3Cs. A. 5As.
A 3Cs. B. 8Bs. (k-l)

Round 24: C 4Bs. B C 2As. C.
C 4As. 4As. C. C 4As. A C 2Bs
C. C 4Bs. 5Bs. 4Bs. C. (m-n)

Round 25: B 3Cs. A. 5As. A
3Cs. A. 4As. C. A 3Cs. B. 5Bs.
B 3Cs. B. B 3Cs. B. 5Bs.
(figure 5, a-b)

Round 26: C 2As. C. A. 4As. C.
C 4As. 4As. C. 4Cs. B. 4Bs. C.
C 6Bs. C. C 4Bs. B 4Cs. (c-d)

Round 27: A 3Cs. A. 5As. A
3Cs. A. 4As. C. 4Cs. B. 5Bs. B
3Cs. B. 5Bs. B 4Cs. C 4As. (e-f)

Round 28: C 2As. C. A. 4As. C.
C 4As. 4As. C. 4Cs. B. 4Bs. C.
C 4Bs. B 4Cs. C 4As. 4As. C.
(g-h)

Round 29: A 3Cs. A. 5As. A
3Cs. A. 4As. C. 4Cs. B. 8Bs. B
4Cs. C 4As. A 3Cs. A. 5As. (i-j)

Round 30: 4Cs. A. 4As. C. C
4As. 4As. C. 4Cs. B. 5Bs. B
4Cs. C 4As. 4As. C. C 4As. A
4Cs. (figure 6, a-b)

Round 31: 4Cs. A. 5As. A 3Cs
A. 4As. C. 4Cs. B. B 4Cs. C
4As. A 3Cs. A. 5As. A 4Cs. C
3Bs. C. (c-d)

Round 32: 4Cs. A. 4As. C. C
4As. 4As. C. 8Cs. C 4As. 4As
C. C 4As. A 4Cs. 4Cs. B. B
4Cs. (e-f)

Round 33: 4Cs. A. 5As.
A 3Cs. A. 4As. C. 5Cs. C
4As. A 3Cs. A. 5As. A 4Cs. C
3Bs. C. 5Cs. C 3Bs. C. (g-h)

Round 34: 4Cs. A. 4As. C. C

4As. 4As. C. C 4As. 4As. C. C

4As. A 4Cs. (i-j) 4Cs. B. B 4Cs.

(j-k) Repeat j-k (k-l). Repeat

i-l five times to complete

the round.

Round 35: 4Cs. A. 5As. A 3Cs

A. 8As. A 3Cs. A. 5As. A 4Cs.

(m-n) C 3Bs. C. 5Cs. (n-o)

Repeat n-o (o-p). C 3Bs. C.

(p-q) Repeat m-q five times to

complete the round.

Round 36: 4Cs. A. 4As. C. C

4As. 5As. 4As. C. C 4As. A

4Cs. (figure 7, a-b) 4Cs. B. B

4Cs. (b-c) Repeat b-c twice

(c-d). Repeat a-c five times to

complete the round.

Round 37: 4Cs. A. 5As. A 3Cs

A. A 3Cs. A. 5As. A 4Cs. (e-f)

C 3Bs. C. 5Cs. (f-g) Repeat f-g

twice (g-h). C 3Bs. C. (h-i)

Repeat e-i five times to

complete the round.

Round 38: 4Cs. A. 4As. C. C

6As. C. C 4As. A 4Cs. (j-k) 4Cs

B. B 4Cs. (k-l) Repeat k-l three

times (l-m). Repeat j-m five

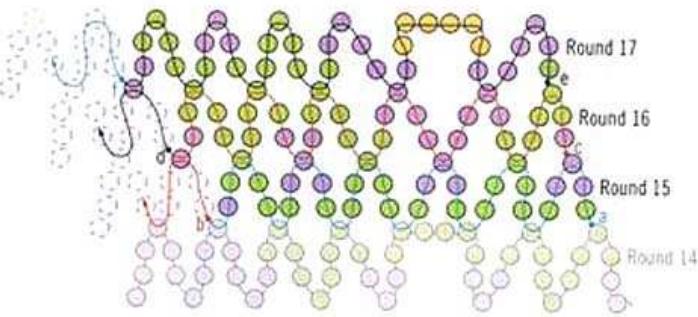


FIGURE 3

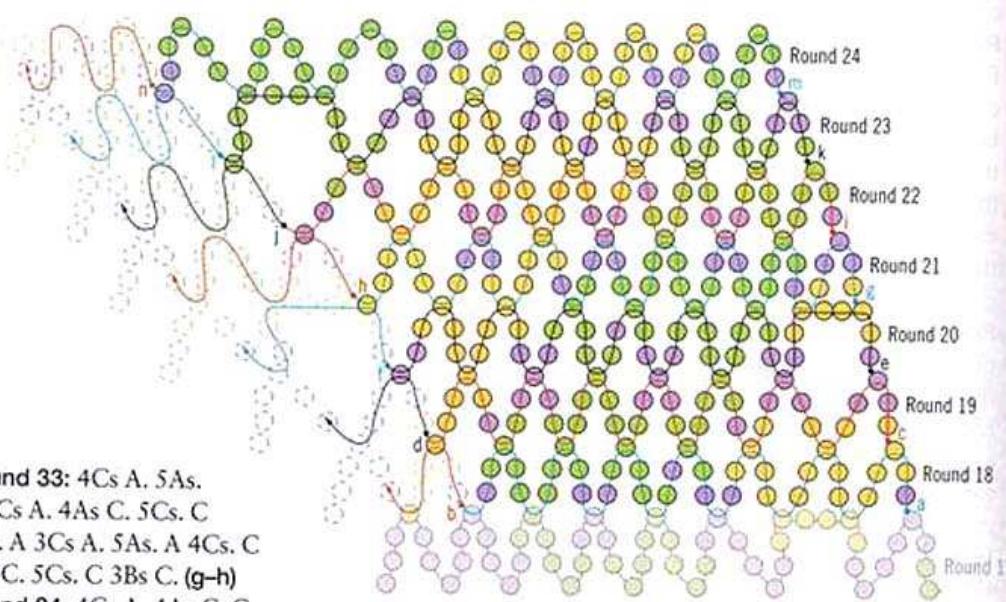


FIGURE 4

times to complete the round.

Round 39: 4Cs. A. 5As. A 3Cs
A. 5As. A 4Cs. (n-o) C 3Bs. C.
5Cs. (o-p) Repeat o-p three
times (p-q). C 3Bs. C. (q-r).

Repeat n-r five times to com-
plete the round.

Round 40: 4Cs. A. 4As. C. C
4As. A 4Cs. (s-t) 4Cs. B. B
4Cs. (t-u) Repeat t-u four
times (u-v). Repeat s-v five
times to complete the round.

Round 41: 4Cs. A. 8As. A 4Cs.
(w-x) C 3Bs. C. 5Cs. (x-y)
Repeat x-y four times (y-z). C

3Bs. C. (z-zz) Repeat w-zz five
times to complete the round.

Round 42: 4Cs. A. 5As. A 4Cs.
(aa-bb) 4Cs. B. B 4Cs. (bb-cc)
Repeat bb-cc five times

(cc-dd). Repeat aa-dd five
times to complete the round.

Round 43: 4Cs. A. A 4Cs. Sew
through the next six beads
(ee-ff). 5Cs. Sew through the

next six beads (ff-gg). Repeat
ff-gg five times (gg-hh).
Repeat ee-hh five times to
complete the round.

Round 44: 7Cs. Sew through
the fourth bead again in the
same direction (ii-ji). 3Cs. Sew
through the next 12 beads
(jj-kk). 3Cs. Sew through the
next 11 beads (kk-ll). Repeat
kk-ll five times (ll-mm). Repeat
ii-mm five times to complete
the round.

[4] Weave back into the
bead-work, tie a few half-hitch
knots (Basics) between beads, and
trim. Repeat with the tail. •

Contact Dr. Meghana Kamat
via e-mail at meghana.kamat
@rediffmail.com. Visit
beadsymphony.com to see
more of her beadwork.

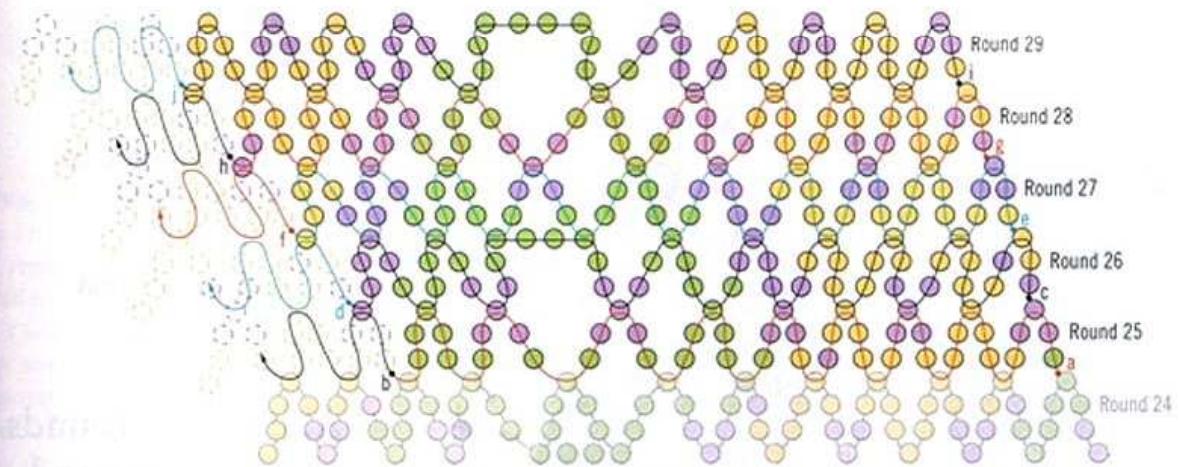


FIGURE 5

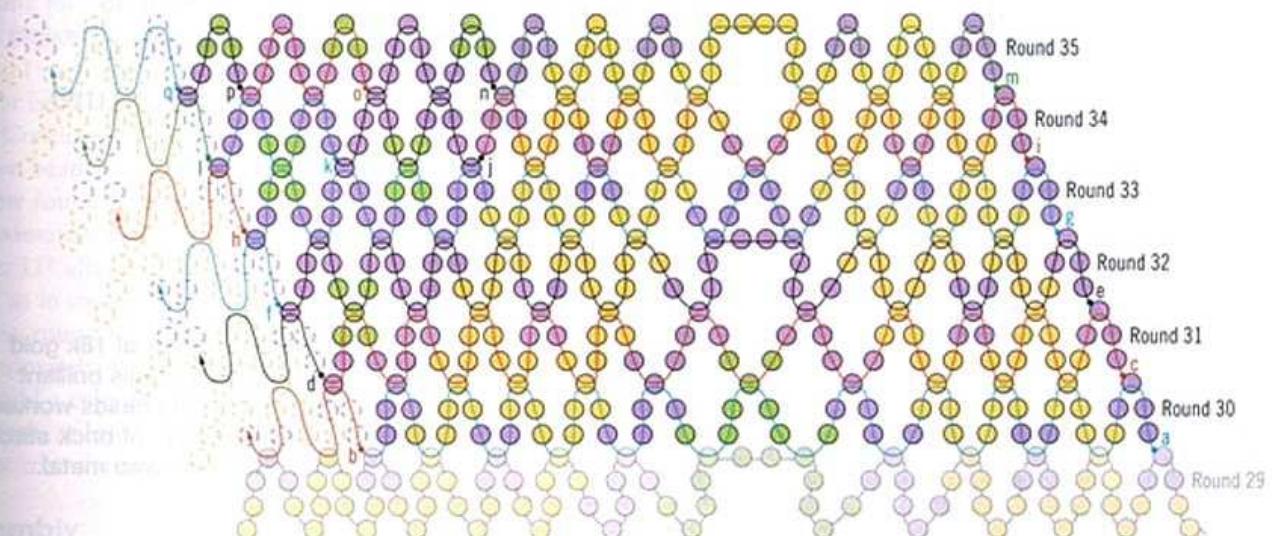


FIGURE 6

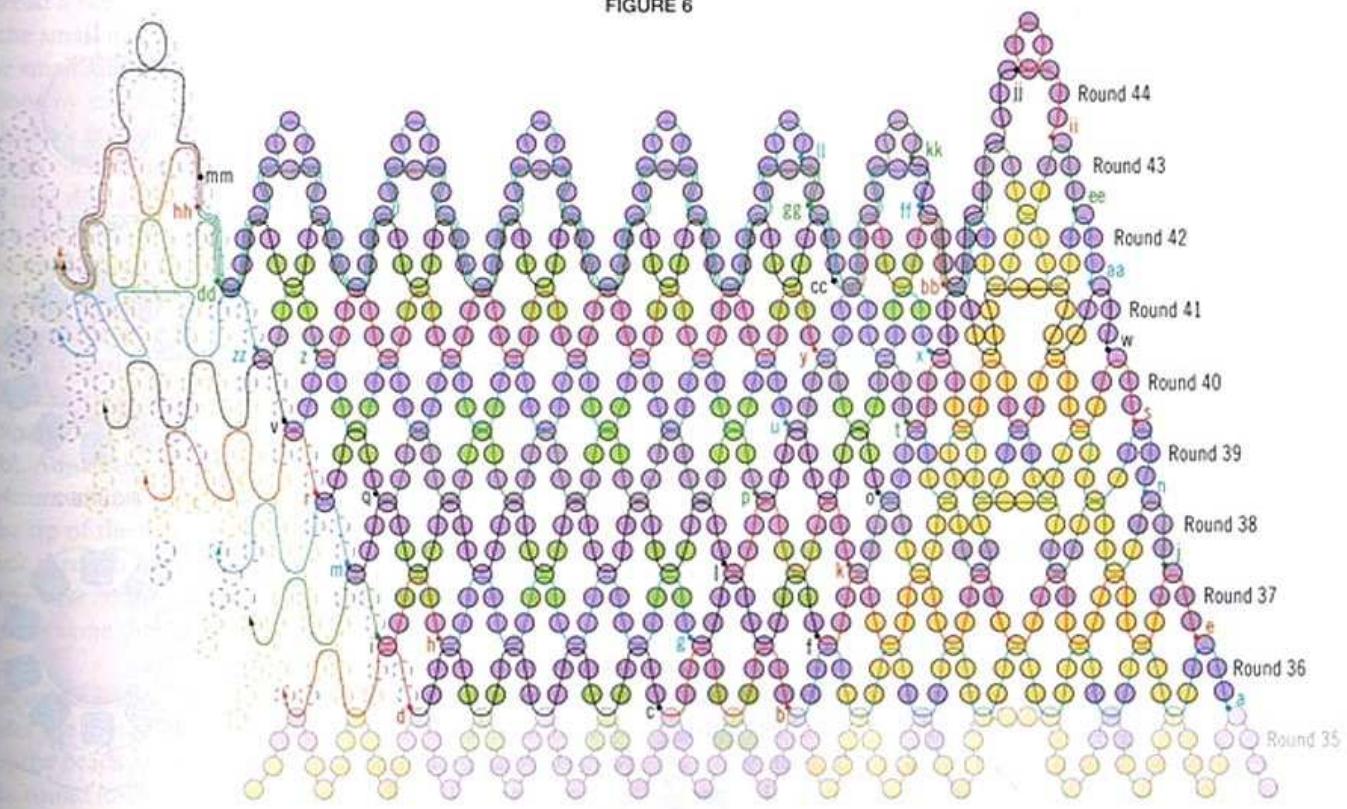


FIGURE 7

Circular statements



Earrings denote concentricity

designed by Kat West

Alternating rounds of seed beads and cylinder beads radiate with a sparkling texture.

An expensive pair of 18k gold earrings inspired this brilliant adaptation. Gold beads worked in increased rounds of brick stitch shine like hammered metal.

step by step

Medallions

These earrings are composed of three medallions worked in brick stitch. The large teardrop medallion was inspired by Diane Fitzgerald's paisley pattern.

Small

[1] Center a needle on 1 yd. (.9m) of thread and tie an overhand knot (Basics, p. 120) at the end, trimming any extra thread close to the knot. If desired, seal the knot with a thread burner. Pick up a 4mm bead, bring the thread around the outside of the bead, and sew back through the bead (figure 1, a-b). Go around the bead on the

opposite side, and sew through the bead (b-c). Snug up the thread, positioning the knot above the hole.

[2] Pick up two cylinder beads. Working in brick stitch (Basics), sew under the base threads and through the second bead (figure 2, a-b). Use one cylinder per stitch (b-c) to complete round 1. To step up to round 2, sew through the first two cylinders added in this step (c-d).

[3] Pick up two 11° seed beads, and sew under the adjacent thread bridge between the beads from the previous round and back up through the second bead just added (figure 3, a-b). Continue using one 11° per stitch (b-c). Halfway through

round 2, cut one of the doubled threads close to the bead and continue stitching with the single thread. Increase as needed (Basics and c-d). Round 2 has approximately 12 11°s. Step up to round 3.

[4] Sew round 3 using approximately 17 cylinders. Do not trim the tail.

Medium

[1] On 1½ yd. (1.4m) of thread, repeat steps 1-3 of the small medallion to sew rounds 1 and 2.

[2] Sew round 3 using approximately 17 11°s. Step up to round 4.

[3] Sew round 4 using approximately 20 cylinders. Do not trim the tail.

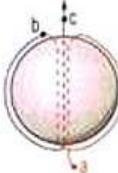


FIGURE 1

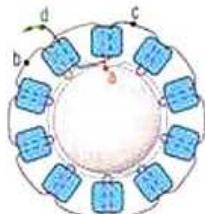


FIGURE 2

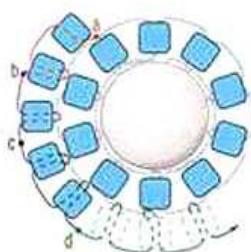


FIGURE 3

Teardrop

[1] On 1½ yd. (1.4m) of thread, repeat steps 1–3 of the small medallion, but sew rounds 1 and 2 using cylinders. [2] Sew round 3 using approximately 17 11°s. Step up to round 4.

[3] Sew round 4 using approximately 21 11°s. After attaching the last 11° of the round (figure 4, point a), pick up an 11° and sew through the first bead of the round (a–b). Continue through the last two beads added (b–c). [4] Sew round 5 using approximately 27 11°s. Then add an 11° after the last stitch, as in step 3 (d–e).

[5] Sew round 6 using approximately 40 cylinders. Then add a cylinder after the last stitch, as in step 3 (f–g). Do not trim the tail.

Assembly

[1] Thread a needle on the tail of the small medallion. Join the small and medium medallions by stitching through three corresponding edge beads on each (photo a). Do not trim the tail. Repeat to attach the medium and teardrop medallions.

[2] Thread a needle on the tail of the teardrop. Pick up a 4mm and a Charlotte bead, and sew back through the 4mm (figure 5, a–b and photo b). Adjust the tension so the 4mm will hang evenly from the tip of the teardrop. Sew back through the cylinder at the base of the teardrop in the same direction (b–c).

[3] Pick up a Charlotte and sew under the thread bridge between the beads on the previous round (c–d). Repeat, adding Charlottes along the

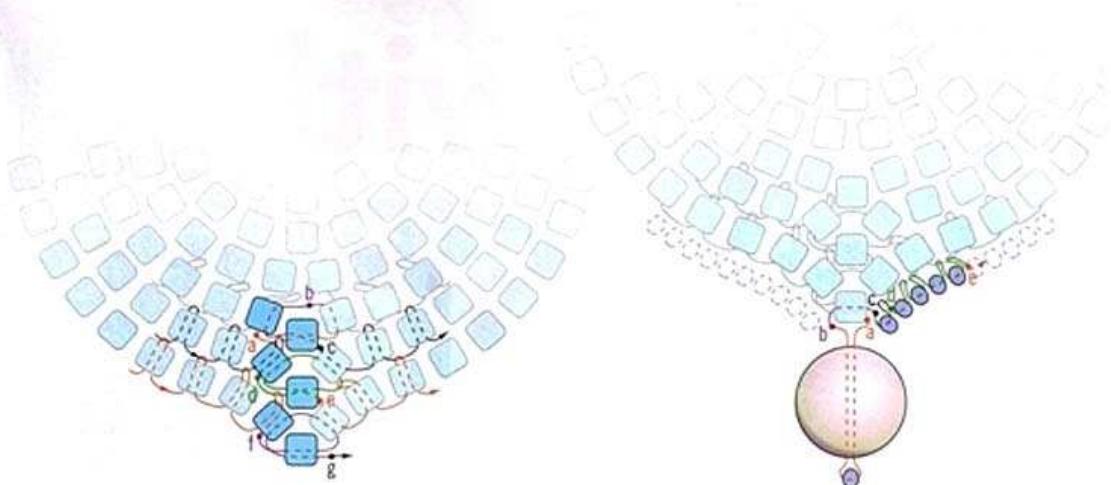
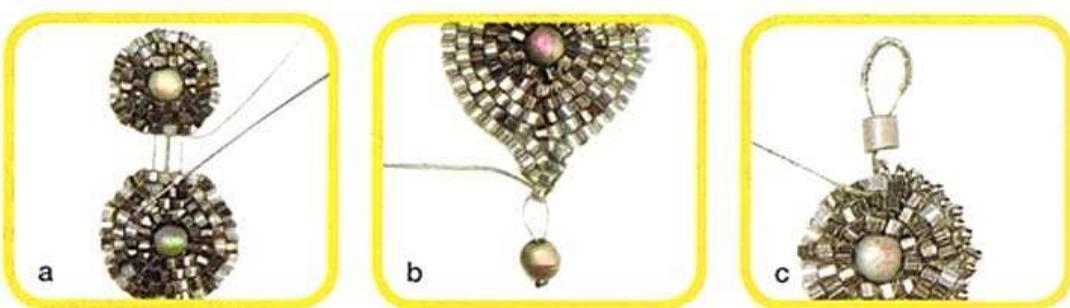


FIGURE 4

FIGURE 5



edge of the medallions (d–e) until you reach the top center of the earring. Add thread as needed (Basics). The joins of the medallions will be covered with Charlottes later.

[4] Pick up an 8° and a ¼–½-in. (6–13mm) piece of French (bullion) wire. Sew back through the 8° and through a top center cylinder (photo c). Pull the French (bullion) wire into a loop. Make sure the earring hangs straight. Sew under the thread bridge and back through a top center cylinder to exit at the edge.

[5] Continue adding Charlottes along the edge until you reach the tip of the teardrop. Secure the tail with a few half-hitch knots (Basics) between beads, and trim the tail.

[6] Using the tails at each join, add Charlottes between the medallions to continue the circular lines of each medallion and to cover the joins on both sides of the earring.

[7] Sew back through all the edge Charlottes to align them, adding extra beads as needed to fill any gaps. Secure the tails, and trim.

[8] Open the loop of an earring finding (Basics), attach the earring, and close the loop. Make a second earring. •

Contact Kat West at katwestbeads@gmail.com or visit her Web site, kwbeads.com.

MATERIALS

earrings

- 8 4mm round beads
- 2 size 8° seed beads
- 2g size 11° seed beads
- 2g size 11° cylinder beads
- 2g size 13° Charlottes
- ½–1 in. (1.3–2.5cm) French (bullion) wire
- pair of earring findings
- Nymo 0, conditioned with beeswax or Thread Heaven
- beading needles, #12
- chainnose pliers
- thread burner (optional)



EDITOR'S NOTE:

To make a shiny silver version of the earrings, use a mix of nickel-plated hex-cut beads and gray luster cylinder beads. Use the hex-cut beads on the first round. As the rounds increase, add the luster cylinders to create a dark-to-light gradation.

PROFILE

A fierce *loyalty*

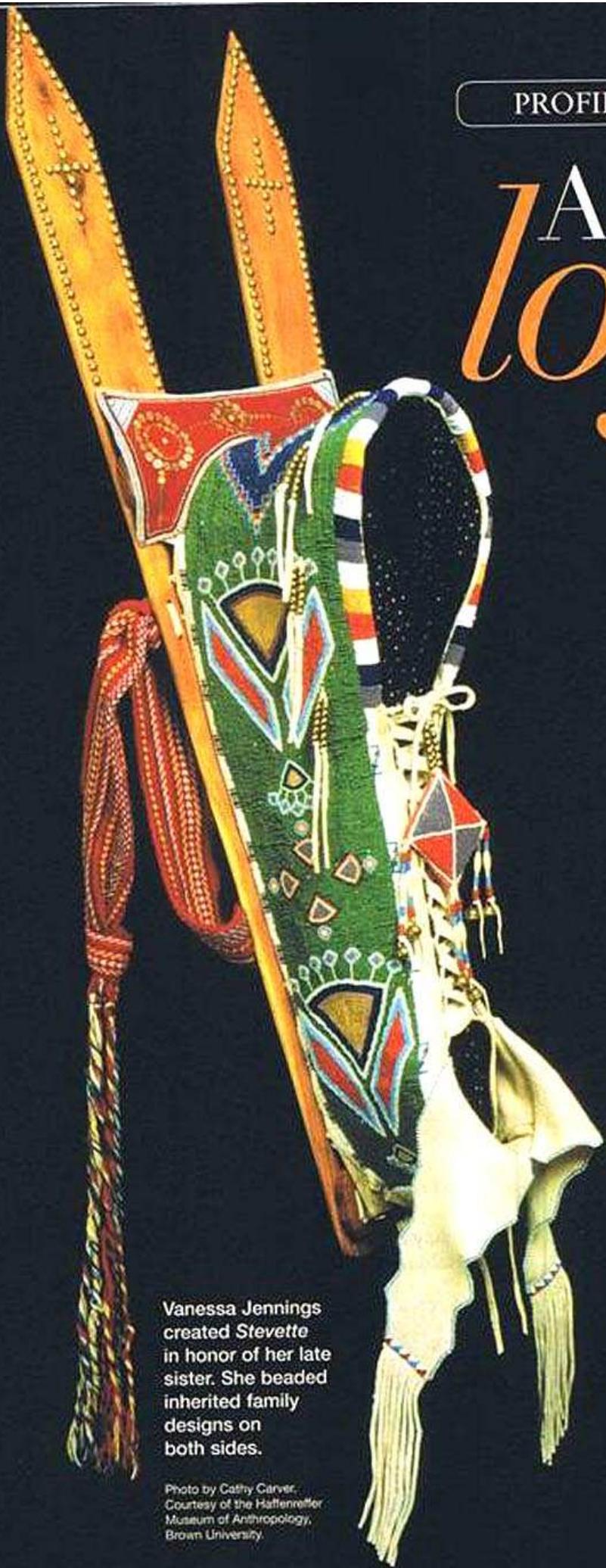
Vanessa Paukeigope Jennings
beads in the Kiowa tradition

by Gussie Fauntleroy

Kiowa beadworker Vanessa Paukeigope Jennings is most at peace on the rural Oklahoma land where she was raised by her grandparents. As the only recognized Kiowa beadworker currently creating full-size, traditional cradleboards, the 54-year-old artist embodies the tribal way of life. She spends her days doing beadwork and caring for a young grandson and nephew, unchanged by the award she earned from the National Endowment for the Arts. Since she received a prestigious National Heritage Fellowship 18 years ago, Vanessa has continued to live according to the ways that brought her the national honor.

Vanessa Jennings created Stevette in honor of her late sister. She beaded inherited family designs on both sides.

Photo by Cathy Carver.
Courtesy of the Haffenreffer
Museum of Anthropology,
Brown University.





Vanessa adorned Baby Jessica's Dress with white cowry shells and buckskin fringe. She added hawk's bells along the garment's hem.

Photo by Wendy McEahern.
Courtesy of the Southwestern Association for Indian Arts.

"I don't think of myself as an artist. I think of myself as a Kiowa woman," she reflects, pushing back a strand of hair as she sits in her bedroom amid a bow case, moccasins, and a buckskin dress waiting to be beaded. Vanessa wears a simple cotton dress and moccasins, as she does every day. Silver earrings are highlighted against her black-and-grey braids. It's the way her grandmother dressed and the way she has clothed and carried herself all her life. "I've always made the deliberate choice to live as if my grandmother was still here — that's how important she was to me," she says.

Vanessa's grandmother, Jeanette Berry Mopope, taught her to work with her hands in the Kiowa woman's way. One of

Vanessa's first tasks as a child was to scrape and prepare rawhide used to create cradleboards and other objects. She remembers that it was dirty work, but adds with a laugh that kids like getting dirty. It made her feel like a grown-up to do a good job, and she earned her grandparents' respect. Soon she was learning to stitch and bead, essential skills in a culture where dance and ceremonial clothing and objects are made by hand.

Knowledge requires patience

Vanessa learned gourd, lazy, and brick stitches as well as peyote stitch, which she used to bead around cylindrical forms. Among her first beading achievements was a pair of baby moccasins.

"I've always made the deliberate choice to live as if my grandmother was still here."

Vanessa Jennings

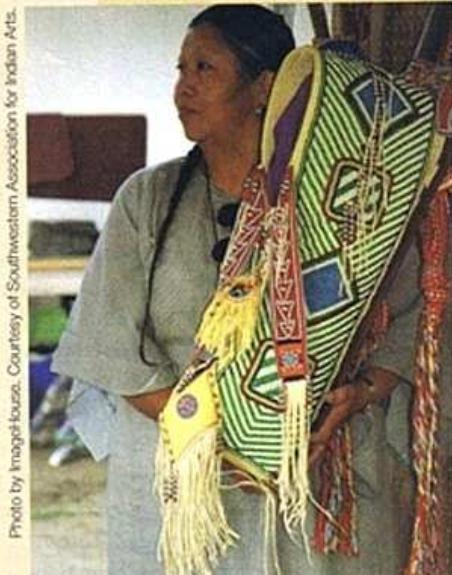
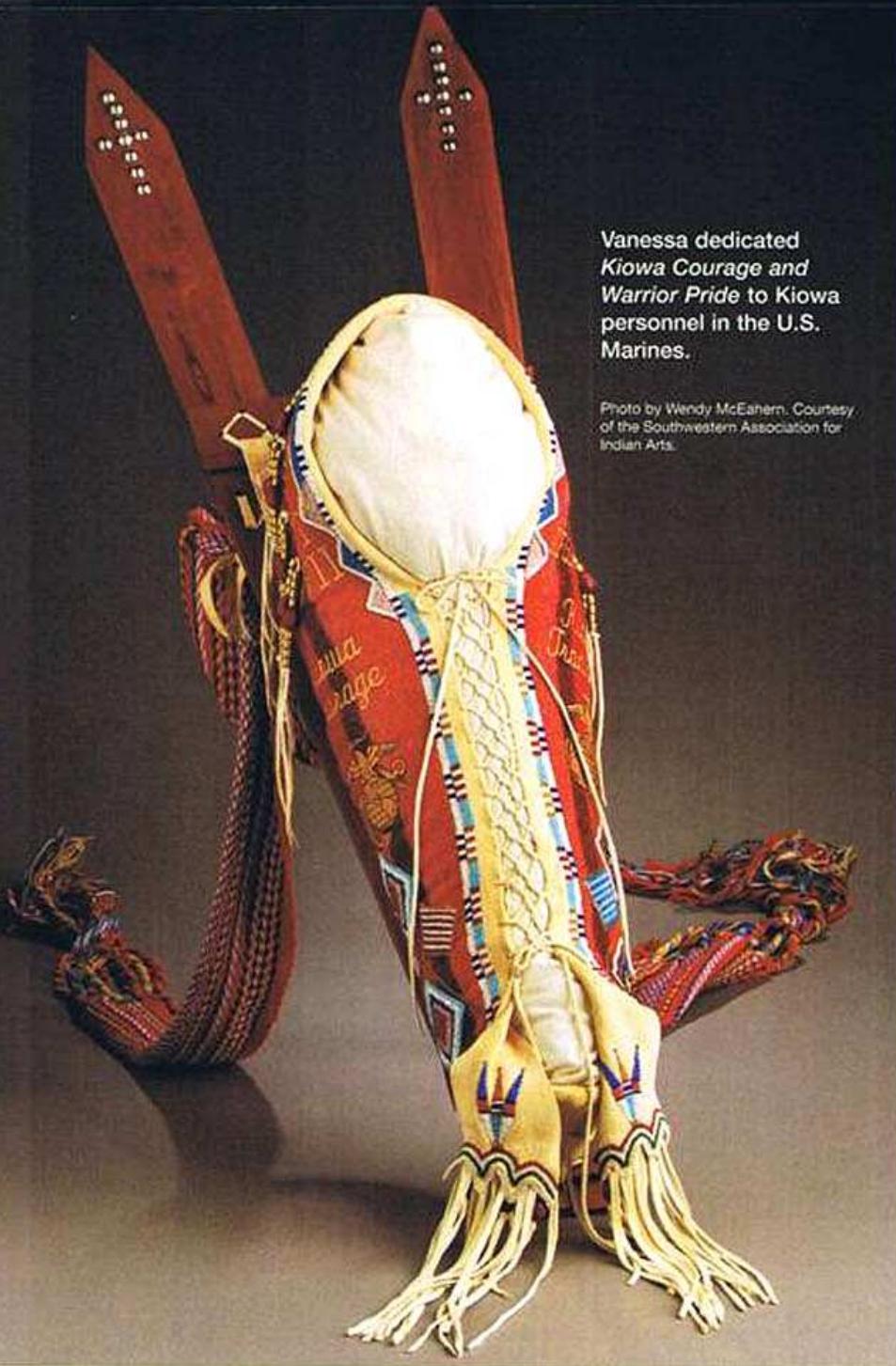


Photo by ImageHouse. Courtesy of Southwestern Association for Indian Arts.



Vanessa dedicated *Kiowa Courage and Warrior Pride* to Kiowa personnel in the U.S. Marines.

Photo by Wendy McEahern. Courtesy of the Southwestern Association for Indian Arts.

But learning was not always easy. "When my grandmother would see a mistake I'd made, she would rip it out," Vanessa recalls. "I remember crying, but then I had a choice. I could begin again, or I could give up and walk away."

She never walked away from her work or her heritage. The cradleboard has great significance for Vanessa and for many Native Americans. Cradleboards are made to honor and celebrate the birth of a baby. They also represent the family and are handed down through generations. Each of Vanessa's

three children was carried on her back in a beaded cradle, snugly laced into the wood-supported, artfully beaded carrier – even when she took part in ceremonial dances, such as the Kiowa scalp dance.

"The Kiowa are a nation of warriors. Kiowa men are historically shown as fierce warriors, but the history books never talk about the love. The women were equally fierce in love," she says. The three highest gifts her ancestors could give or receive were a horse, a lance, and a cradleboard, in that order.

Vanessa found deep joy in motherhood, and when her sister died of cancer in 1998, she took in her sister's eight children, raising them with her own.

Bead sources vary

Vanessa's work incorporates beads from a variety of sources, including trading posts and bead shops. Among her favorites are Czech glass beads and Russian faceted beads. The oldest, noncommercial beads are reserved for items that will not be sold, but will be worn and used by family members. Preferring 12° and 13° beads for cradleboards, Vanessa works in a special two-needle overlay stitch employed only for cradleboards. Beading into rawhide gives the carrier its stiffness and shape. She uses "plain old cotton thread, like me: plain and simple," she says, smiling. Soft buckskin lacing is added in a spiral weave.

Most cradleboards take 6 to 9 months to complete, and each is embellished with adornments, mementos, and tokens for the baby it will carry. After Vanessa finishes beading a carrier, it is mounted on a support of bois d'arc wood that has been cut, shaped, and prepared by her husband, Carl Jennings. In Kiowa tradition, men work with wood, selecting a tree and offering a prayer before cutting it. Bois d'arc is a yellow, elastic wood native to southern and central North America. It is often used for making bows and arrows.

Museums recognize value

While she's best known for her full-size cradleboards, Vanessa creates a variety of Kiowa beaded and adorned items, including buckskin dresses and shirts, leggings, shields, dolls, and horse regalia. Her work is in the permanent collections of the Smithsonian Institution's National Museum of the American Indian in Washington DC; the Heard Museum in Phoenix; the Buffalo Bill Historical Center in Cody, Wyoming; and other museums.

In the more than 30 years that she has shown her work at the Santa Fe Indian Market in New Mexico, Vanessa has been awarded numerous first-place ribbons, and she received their prestigious Standards Award in 2005 and 2006. In 1992, she was given the

President's Award at the Red Earth Festival in Oklahoma City.

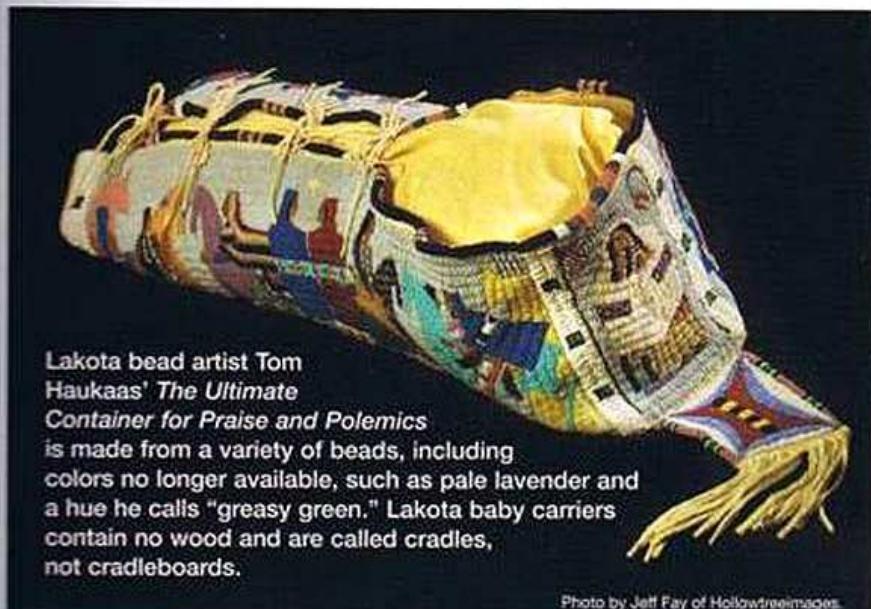
Awards are only embellishments to the practice of beading. Just as her husband offers a prayer for the wood he uses, Vanessa honors her beadwork. Prayer is as important as color choice and design, she points out: "You can plan it out and plot it out, but in the

end, the cradleboard has its own life force. Each one is different, just like babies. Some take hold of you and won't let go, won't let you sleep, because it wants to be born." •

Gussie Fauntleroy is a writer based in Santa Fe, New Mexico. Her work has appeared in national magazines

including Orion, Art & Antiques, Southwest Art, American Craft, Native Peoples, and Phoenix Home & Garden. She is the author of three books on visual artists. She can be reached at gussie7@comcast.net. The e-mail address for Vanessa Jennings is nesha_j@hotmail.com. Tom Haukaas can be reached at Iyeska@aol.com.

Tom Haukaas makes statements in beads



Lakota bead artist Tom Haukaas' *The Ultimate Container for Praise and Polemics* is made from a variety of beads, including colors no longer available, such as pale lavender and a hue he calls "greasy green." Lakota baby carriers contain no wood and are called cradles, not cradleboards.

Photo by Jeff Fay of Hollowtreeimages.



Photo by Paul L. Clarkson, Jr.

Some of the most beautiful beads are the old ones, in subtle shades not made in the past 100 years, says Tom Haukaas, nationally acclaimed bead artist, painter, and dollmaker of the Rosebud Lakota tribe. Known for his pictographic beadwork, Tom incorporated more than 65 colors in a cradle titled *The Ultimate Container for Praise and Polemics*, which he completed in 2006. Many of the old beads were gifts of appreciation for his talent from members of his tribe. "If Indian communities like your work, they give you beads," he explains.

First inspired by his great-grandmother's beadwork, Tom learned the art as a child in the traditional Lakota way, by watching relatives stitch beads onto cloth and prepared hides. He received his first heirloom beads as a young adult with his eyes on medical school. Relatives presented him with beads so that he could make beadwork to sell for tuition. Since then, his work has earned three best-of-show honors and other top awards at major Native art markets. His beadwork is in the permanent collections of the Carnegie Museum of Natural History in Pittsburgh, and the Denver Art Museum, and is part of

two national traveling exhibitions. Seven prestigious museums have his artwork in different mediums. Tom also earned a doctor of medicine degree in psychiatry and is training to be an analyst in Tampa, Florida.

The Ultimate Container is a fully beaded, 29-in. (74cm) cradle, which the artist considers soft sculpture. While he also creates functional carriers for relatives' babies, his art cradles are aimed at opening dialogue on issues of cultural importance. The container piece took 2½ years to create, incorporates tens of thousands of beads from sizes 13° to 20°, and employs the lanes stitch, two-needle overlay, and backstitch. These are the most common stitches used by Northern Plains beadworkers, who also traditionally bead only on tanned hides, Tom notes.

As in all of his beadwork, Tom pushes the pictorial genre in design, color, and detail. *The Ultimate Container* features beaded scenes about family, relationships, gender, and marriage and examines how values are absorbed by each new generation. Tom points out that cradles, which speak of continuity and family, are ideal Native art forms for exploring cultural themes that resonate worldwide.

The blue neck
piece, *Midnight*
in the Big City,
is 5 x 34½ in.
(13 x 87.6cm).

The purple lariat
or belt is 2 x 35 in.
(5 x 89cm).



Drape defines herringbone scarf

Make an impressive adornment for your neck or perhaps a thinner version for a lariat or belt

designed by Perie Brown

Rows of bugle beads stitched in Ndebele herringbone create the fluid, flexible base of this elegant neck piece. Embellished with twisted fringe and crystals, this fabriclike accessory has an inviting texture.



FIGURE 1

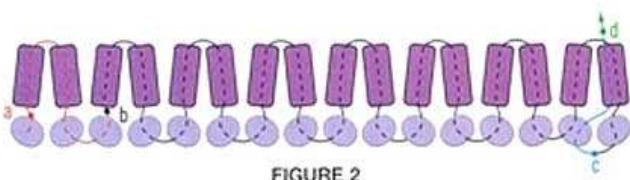


FIGURE 2

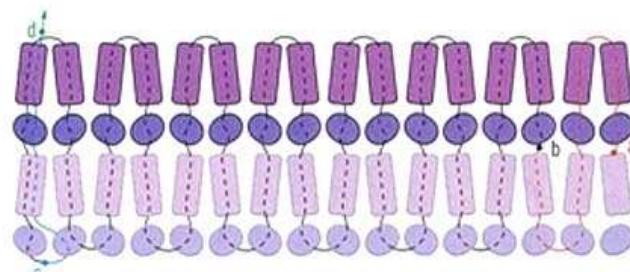


FIGURE 3

stepbystep

The illustrations show a portion of the width of the neck piece. The following instructions are for the blue neck piece, which is 58 beads wide and 150 rows long. Bead yours to the width or length desired by changing the number of 11° seed beads in the initial ladder, making sure the number is divisible by 2. Work with 2–3 yd. (1.8–2.7m) lengths of Fireline, and end and add thread (Basics, p. 120) as needed.

Base

[1] Leaving an 8-in. (20cm) tail, and using 11° seed beads, make a ladder (Basics and figure 1) 58 11° long. **[2]** With the thread exiting the last bead in the ladder, pick up two bugle beads and sew through the next two 11°s (figure 2, a–b). Complete the row by working in Ndebele herringbone (b–c and Basics), and step up to the next row as shown (c–d). **[3]** Work a row of herringbone, picking up an 11°, two bugles, and an 11° with each stitch. Sew through the bugle,

two 11°s, and bugle from the previous row (figure 3, a–b). Repeat to complete the row (b–c), stepping up as shown (c–d).

[4] Repeat step 3 until you have 150 rows of bugles. Work one row of 11°s, then retrace the last row of 11°s to mimic the thread path of the initial ladder.

Twisted fringe

[1] Secure a comfortable length of Nymo at one end of the base and exit an end bead in the last row.

[2] Pick up a bugle, 100 11°s, and a bugle. Slide the beads up to the base, and begin twisting the thread between your thumb and index finger twenty times. Check how well it's twisting by folding the fringe in half (photo a). When you let it go, it will begin to twist on its own (photo b). Continue twisting, keeping track of how many times, so each fringe looks the same.

[3] Sew through the next edge 11° (photo c). Sew through the next 11° and repeat step 2, adding fringe along the entire end of the base. Repeat along the other end. •

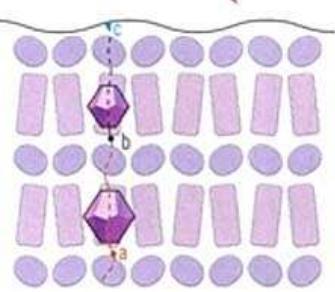
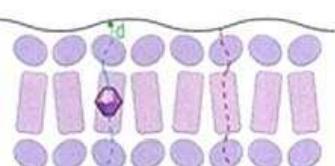
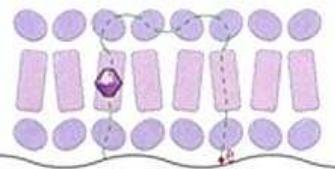


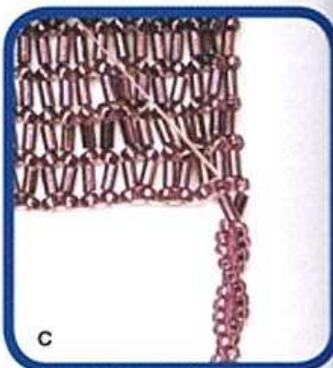
FIGURE 4



a



b



c

Crystal embellishment

[1] Secure a new length of thread at one end of the base and exit at figure 4, point a. Pick up a 5mm crystal, and sew through the next 11° in the column (a–b).

[2] Pick up a 4mm crystal and sew through the next 11° in the column (b–c). Repeat one to three times, varying the number of 4mms added in each column of crystals.

[3] Pick up a 3mm crystal and sew through the next 11° in the column (c–d). Repeat six to 20 times, varying the number of 3mms added in each column of crystals.

[4] After completing one crystal row, sew through the next three 11°s, a bugle and an 11° to stagger the next crystal row (d–e).

[5] Add crystals to every fourth column across the entire surface at one end of the base. Repeat at the other end. •

Contact Perie Brown by phone at (330) 455-1294 or e-mail at rkb9@aol.com, or visit her Web site, thebrownpearl.com.

MATERIALS

neck piece 5 x 34½ in. (13 x 87.6cm)

- bicone crystals

38 5mm

118 4mm

259 3mm

- 130g 3mm Japanese bugle beads

150g size 11° Japanese seed beads

- Fireline 6 lb. test

- Nymo D

- beading needles, #12

Right-angle Weave



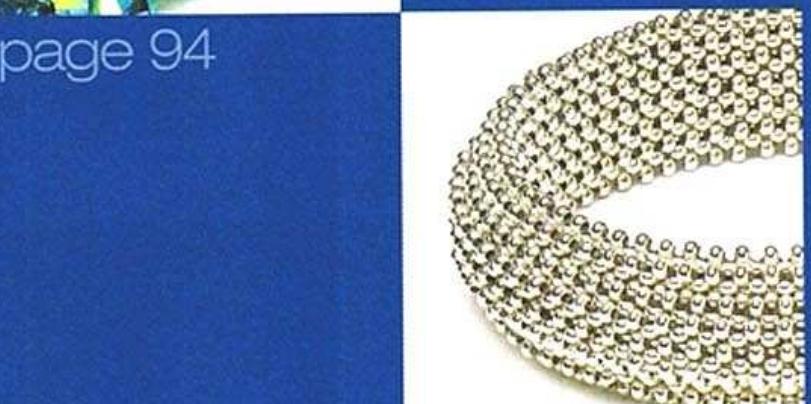
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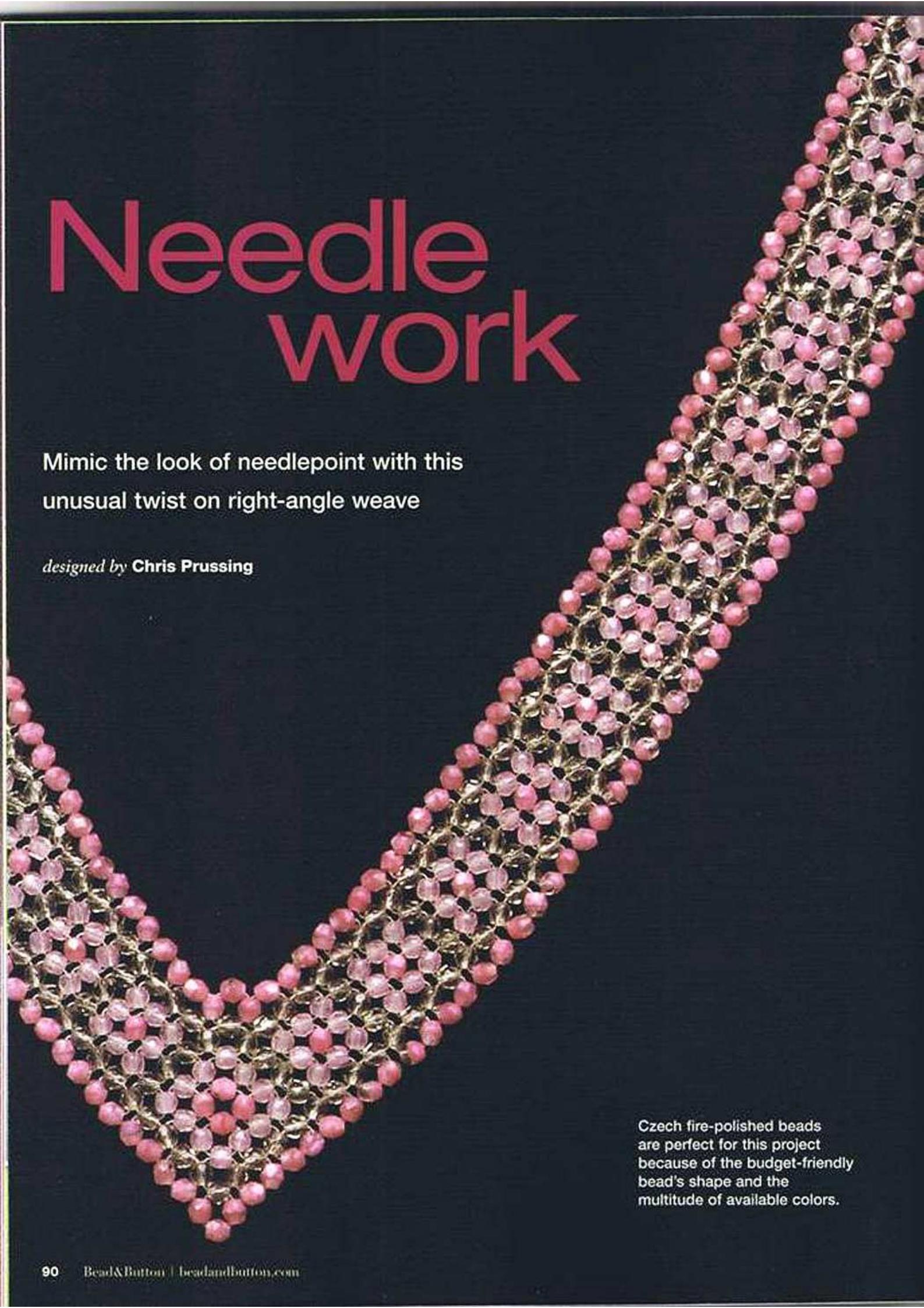
Variations on a weave

Try your hand at four stunning projects

Needle work

Mimic the look of needlepoint with this unusual twist on right-angle weave

designed by Chris Prussing



Czech fire-polished beads are perfect for this project because of the budget-friendly bead's shape and the multitude of available colors.

In this variation of right-angle weave, you stitch two offset rows in one pass, zigzagging between them. Construct one half of each doubled row first, stitch the center point, and then continue to the other half.

step by step

Row 1

- [1] On 4 yd. (3.7m) of Fireline, center two color B 3mm fire-polished beads, a color C 3mm fire-polished bead, and a B. Sew back through the first two Bs, and pull the beads into a ring (figure 1, a-b).
- [2] Pick up a B and two color A 3mm fire-polished beads. Sew back through the B from the previous step and the B just added (b-c).
- [3] Pick up a B and two Cs, sew through the B from the previous step, and the B just added (c-d).
- [4] Repeat step 2 (d-e).
- [5] Pick up a B, a C, and a B, and sew through the B added in the previous step and the first B just added (e-f).
- [6] Repeat steps 2-5 16 times. Repeat step 2 (figure 2, a-b).

- [7] Pick up an A, a 10° seed bead, a soldered jump ring, an A, and a C. Sew through the B added in the previous step (photo a), and the beads just added (b-c).
- [8] Snug up the beads and retrace the thread path a few times to reinforce the clasp attachment. Secure the tails with a few half-

hitch knots (Basics, p. 120) between beads, and trim.

- [9] Flip the beadwork. Using the tail at the center of row 1 (figure 3, point a), pick up a C and two Bs, and sew through the edge A of row 1 (a-b).
- [10] Pick up two As, sew through the second B added in the previous step (b-c), and the edge A again (c-d).
- [11] Retrace the thread path as shown (d-e).
- [12] Pick up a B, a C, and a B, sew back through the B the thread is exiting, and continue through the first B added in this step (e-f).
- [13] Pick up a B and an A, and sew through the A and a B as shown (f-g). Continue through the B added in this step (g-h).
- [14] Repeat steps 3-8 of row 1 to work the other half of the first row.

Row 2

- [1] On 4 yd. (3.7m) of Fireline, center an A and three Cs. Sew back through the A and first C, and pull the beads into a ring (figure 4, a-b).
- [2] Pick up a B. Position the beadwork below row 1 as shown and sew through the B on one side of row 1 (b-c). Pick up a C, and

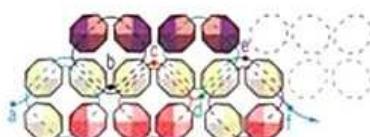


FIGURE 1



FIGURE 2

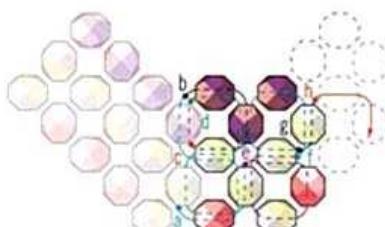


FIGURE 3



EDITOR'S NOTE:

You can easily make the necklace longer by adding more sets, but the extra length may change the way the band lays around your neck.

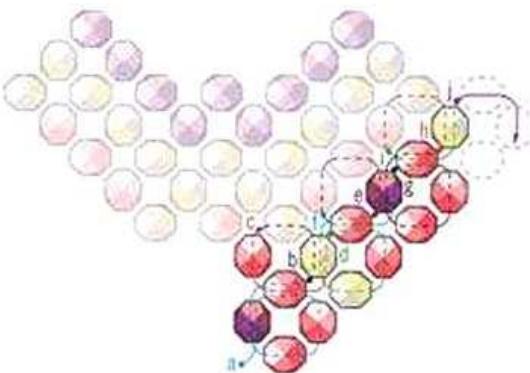


FIGURE 4

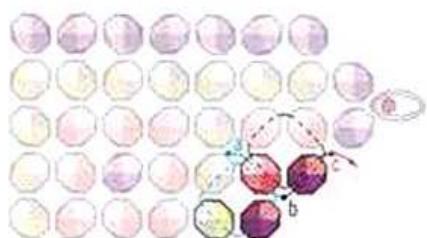


FIGURE 5

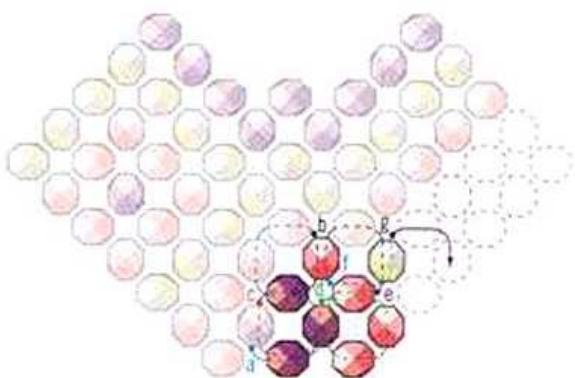


FIGURE 6



FIGURE 7

sew through the C the thread exited in step 1, and the B just added (c-d).

[3] Pick up two Cs and a B. Sew through the B from the previous step, and the first C added in this step (d-e).

[4] Pick up an A, and sew through the next two Cs in row 1 (e-f), the first C added in the previous step, and the A just added (f-g).

[5] Pick up three Cs, and sew through the A added in the previous step and the first C added in this step (g-h).

[6] Pick up a B, and sew through the next B and C from row 1 (h-i). Continue through the first C added in the previous step and the B just added (i-j).

[7] Repeat steps 3-6 until you have completed the 17th motif (figure 5, point a).

[8] Pick up a C, an A, and a B. Sew through the B from the previous step and the C just added (a-b).

[9] To finish row 2, pick up an A, sew through the last two Cs from row 1, the C added in the previous step, and the A just added (b-c). Retrace the thread path to reinforce the end. Secure the tails and trim.

[10] Flip the beadwork. Using the tail at the center of row 2 (figure 6, point a), pick up three As, and sew through the edge C in row 2 and the C from row 1 (figure 6, a-b). Pick up a C and sew through the A just added (b-c).

[11] Sew through the edge A and the two As picked up in the previous step (c-d).

[12] Pick up three Cs, sew back through the A the thread is exiting and the first C added in this step (d-e).

[13] Pick up a B. Sew through the B from row 1 and the edge C, (e-f). Sew back through the first C added in the previous step and the B just added (f-g).

[14] Repeat steps 3-9 of row 2 to work the other half of the necklace.

Row 3

[1] On 4 yd. (3.7m) of Fireline, center two Bs and two As. Sew back through the Bs, and pull the beads into a ring (figure 7, a-b).

[2] Pick up a B. Position the beadwork below row 2 as shown, and sew through the first C on one side of row 2 (b-c). Pick up a C, and sew through the B your thread exited in step 1 and the B just added (c-d).

[3] Pick up a B and two As. Sew back through the B added in the previous step and the B just added (d-e).

[4] Pick up a B, sew back through the next B and C from row 2 (e-f), and continue through the B added in the previous step and the B just added (f-g).

[5] Repeat step 3 (g-h).

[6] Pick up a B and sew through the next two Cs in row 2, the B from the previous step, and the B just added (h-i).

[7] Repeat steps 3-6 until you have completed the 17th motif.

End with step 3 (figure 8, point a). [8] To finish row 3, pick up an A, sew through the last B and C of row 2, and continue through the B added in the previous step (a-b). Retrace the thread path. Secure the tails, and trim.

[9] Flip the beadwork. Using the tail at the center of row 3 (figure 9, point a), pick up a B and three As, and sew back through the B (a-b).

[10] Pick up a B and a C. Sew through the edge C and the A in row 2 (b-c). Pick up a C and sew through the first C added in this step (c-d).

[11] Sew through the edge B, and continue through the next two Bs, as shown (d-e).

[12] Pick up a B and two As. Sew back through the B the thread exited and the B just added (e-f).

Right Angle Weave

[13] Pick up a B, sew through the C from row 2 and the edge C as shown (f-g), and continue through the B the thread is exiting and the B just added (g-h).

[14] Repeat steps 3-8 of row 3 to work the other half of the necklace.

[15] Open an oval jump ring (Basics), and attach it to one half of the clasp and the soldered jump ring at one end of the necklace. Close the jump ring (inset photo). Repeat at the other end. •

Contact Chris Prussing at beadgal@alaska.com. She will be teaching at the Bead & Button Show in June.



FIGURE 8

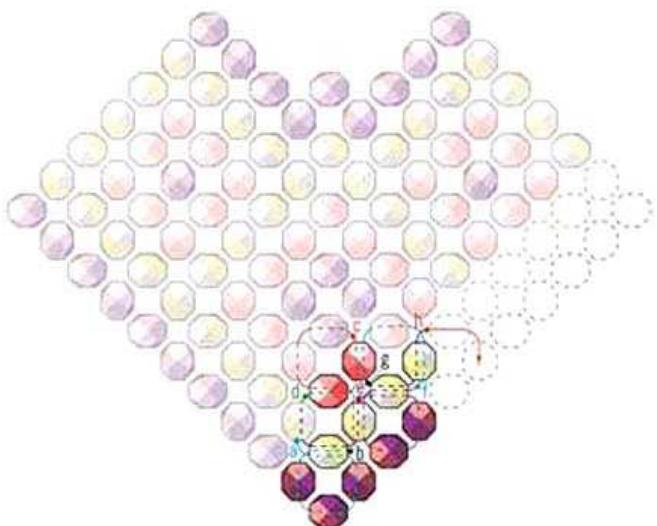


FIGURE 9

MATERIALS

necklace 20 in. (51cm)

- Czech 3mm fire-polished beads:
302 color A
396 color B
290 color C
- 2 size 10° Czech seed beads
- 2 6mm oval jump rings
- 2 3mm soldered jump rings
- Fireline 6 lb. test
- beading needles, #10
- clasp
- chainnose pliers

EDITOR'S NOTE:

Create a variation of this pattern by substituting sets of multicolored beads for the color C bead as shown in the photo above.

Right-angle bangle

Layer crystals to build a structured square bangle

designed by Jackie Karnell



This bracelet's shape is formed in its flat base row. The first, three-dimensional layer adds height and provides stability. Why stop there? Try adding a second or third layer for a bracelet that's loaded with crystals!

step by step

Keep the beading-wire tension even and very tight so the structure of this bracelet is sturdy. Always pull each new cube snug until the crystals click into place.

If you're having trouble passing the wire through your crystals, gently push or pull it through with chainnose pliers.

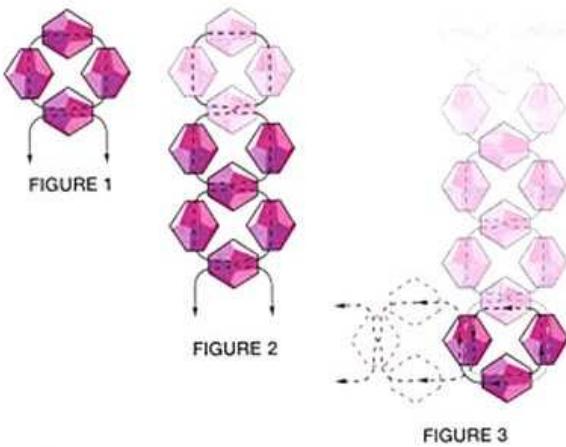
When the ends are about 6 in. (15cm) long, tie them off with one or two square knots

(Basics, p. 122), weave the wires into the beadwork, and trim the tails. Center a new piece of wire on a crystal in the beadwork, and weave through the beadwork to resume stitching.

Base row

[1] Center a 6mm crystal on 1½ yd. (1.4m) of beading wire.

[2] On each end of the wire, pick up a crystal. Cross the wires through another crystal, and pull tight to form a ring (figure 1).

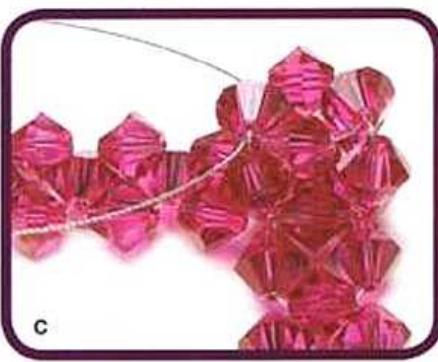


EDITOR'S NOTE:

You'll need to sew through each crystal many times, so use .012 beading wire. Stiffer three-strand wire works best, because it firmly holds the bracelet's shape. Also, because clear crystals look better without dark gray wires showing through them, try Beadalon's Satin silver- or gold-colored .012 wire, or Beadalon's silver- or gold-plated .012 wire. The former is available with seven strands, while the latter comes only in a more flexible 19-strand version. Either way, the reduced stiffness is worth the decorative effect.

For a smaller bangle, make each side of your base row eight rings long, as in the purple bracelet (left).





MATERIALS

bangle with base row and two layers
3 x 3 in. (7.6 x 7.6cm)

- 450 6mm bicone crystals
- flexible beading wire, .012
- chainnose pliers (optional)

Repeat step 2 (figure 2) until you have a row of nine rings of crystals.

- [3] To make a corner, weave both ends through the last ring to exit an adjacent crystal (figure 3).
- [4] Repeat steps 2 and 3 twice to make the next two sides of the square.
- [5] To make the fourth side, repeat step 2 six times. Pick up a crystal on each wire, and cross the wires through the inside edge crystal of the first ring made on the first side (photo a). Weave through the ring to exit the first crystal picked up in the row.

Second layer

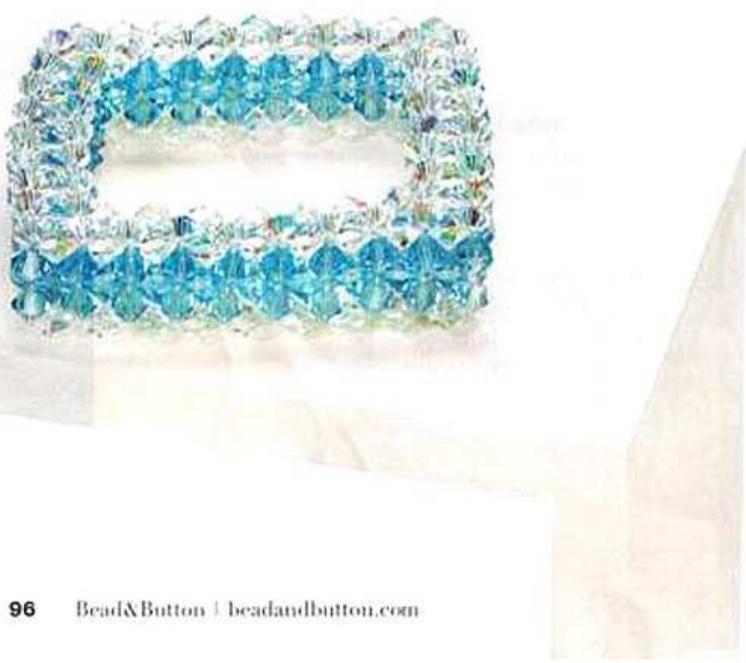
- [1] Pick up a crystal on each wire, and cross the wires through another crystal.
- [2] Repeat step 1. Pick up a crystal on each wire, and cross the wires through the next parallel crystal in the base row (photo b). This forms a cube on top of the ring of crystals made in the previous row. Pull tight, and weave back through the last three crystals added, crossing through the top center crystal (photo c).
- [3] Repeat step 2 to the end of the row. To turn the corner, weave back through the previous ring of crystals on top of the last cube made, crossing through to exit the inside edge crystal (photo d).
- [4] Repeat steps 2 and 3 around the base row. To connect the last cube to the first, pick up a crystal on each wire, and cross through the inside edge crystal on the first cube (photo e). Retrace the wire path for support, tie a few square knots (Basics) between crystals, weave the tails into the beadwork, and trim the tails.

Additional layers

Center a new length of wire through an edge crystal, and repeat the second layer for each additional layer you want to add to your base row.

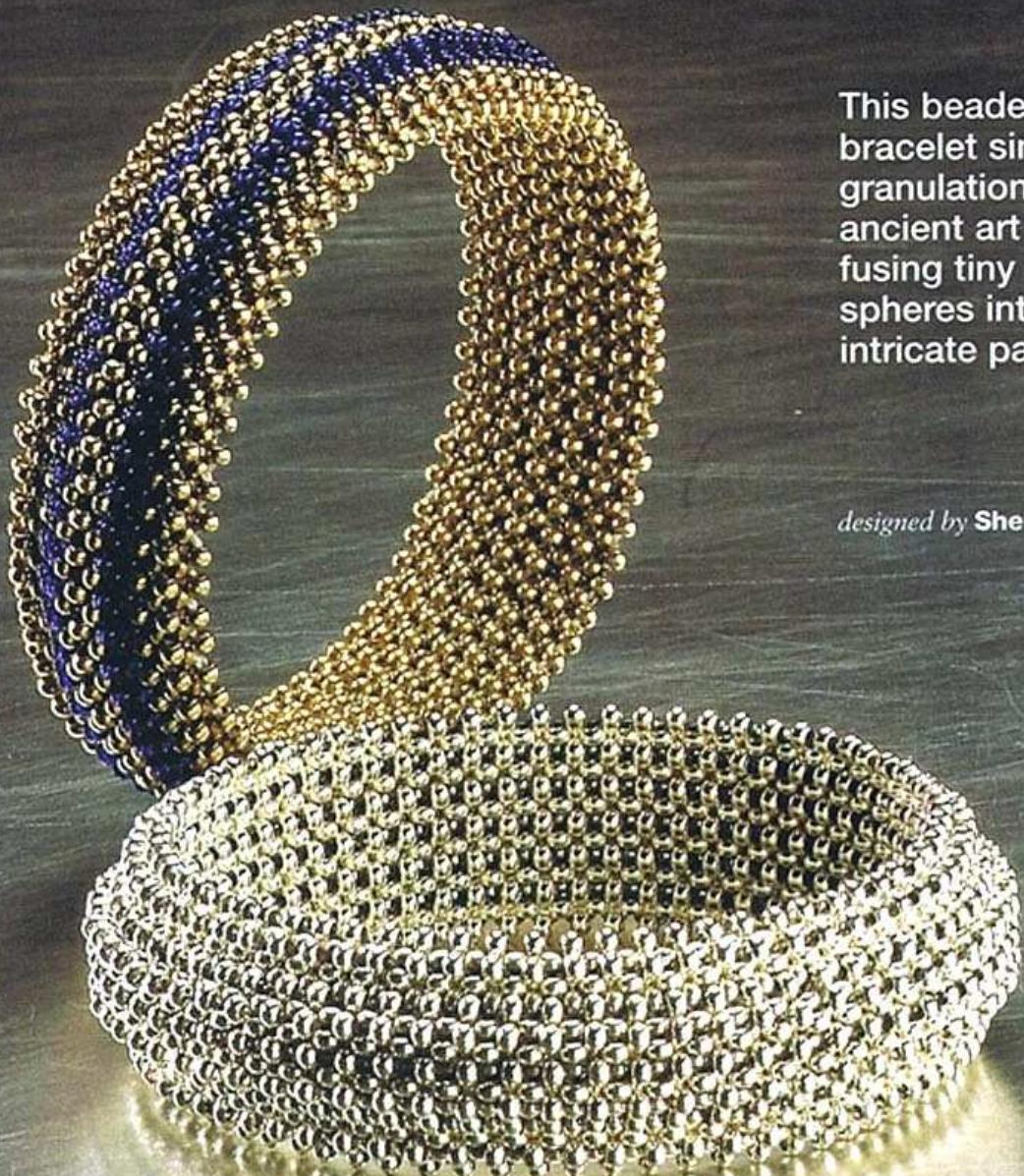
The green bracelet (p. 94) has two layers plus the base row, and the purple bracelet (p. 94) has three layers in addition to the base row. •

Contact Jackie Karnell at
jkarnell@nyc.rr.com.



Visit beadandbutton.com
for instructions on how to
make this two-tone version
which has two layers on
top of the base row.

A metalsmith's match



This beaded bracelet simulates granulation, the ancient art of fusing tiny metal spheres into intricate patterns.

designed by Shelley Nybakke

Use right-angle weave and layers of tiny metal beads to make this impressively sturdy bangle look granulated.

Right-angle Weave



With barely visible threads, the texture of this layered bangle mimics fused gold or silver. Since metal beads are available in many colors, like copper and gunmetal, you can make a monochromatic or multihued bracelet. Or, once you've established the base layer in metal beads, try adding a colorful pattern of glass beads, as in the bangle with the Egyptian-inspired blue-and-gold palette.

step by step

Metal seed beads can have sharp edges, so use doubled Fireline throughout. Start with 10 lb. test, and switch to 6 lb. test when you use the smaller-holed glass seed beads. Or, if you're using all metal beads, switch to 6 lb. test on the final layer, so your thread isn't as visible.

Base layer

- [1] Center a needle on a length of Fireline 10 lb. test. Using the thread doubled, and leaving a 6-in. (15cm) tail, attach a stop bead (Basics, p. 120).
- [2] Pick up four color A 11° seed beads, and form a ring by sewing through the first bead. Working in right-angle weave, create a row that is

six four-bead units wide.

- [3] Continue in right-angle weave until you have a band that is six four-bead units wide and 70 rows long. Working in right-angle weave, join the ends (Basics), adding As to create the 71st row.

Second layer

- [1] To build the foundation for the second layer, exit an

MATERIALS

two-tone bangle bracelet

- 50g size 11° metal seed beads, color A (thebeadparlor.com)
- 10g size 11° Japanese glass or metal seed beads, color B
- Fireline 10 lb. and 6 lb. test
- beading needles, #10

edge 11° at figure 1, point a, and sew through the 11° adjacent to it (a-b).

[2] Pick up an A and sew through the next 11° in the row (b-c), pulling the thread tight until the A clicks into place. Continue to the end of the row (c-d), adding a total of five As. Sew through two edge 11°s to begin the next row (d-e).

[3] Repeat step 2 (photo a) until you've added foundation beads to the length of the bangle.

[4] Sew through the beadwork to exit one of the 11°s added in step 3. Pick up an A, and sew through the foundation 11° directly paralleling the 11° your thread is exiting (figure 2, a-b).

[5] Pick up an A, and sew

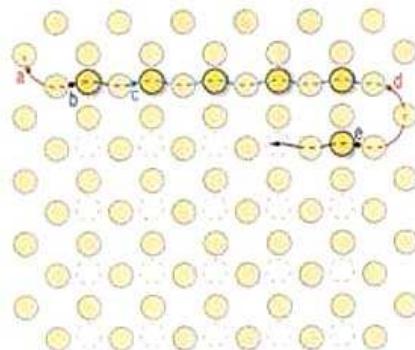


FIGURE 1

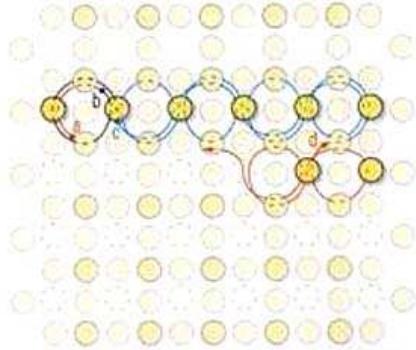


FIGURE 2

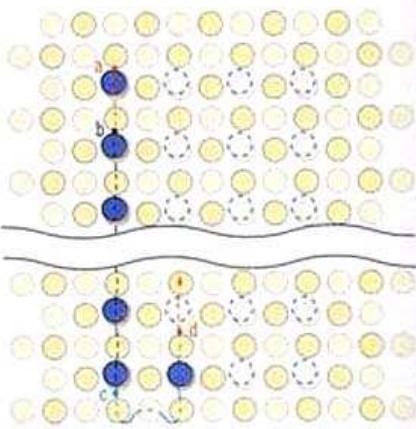


FIGURE 3

Right-angle Weave



back through all four 11°s, pulling tight. (b-c and photo b).

[6] Continue in right-angle weave to finish the row, adding one horizontal bead at a time and using the foundation layer as your vertical beads (c-d).

[7] To complete the second layer, repeat steps 4-6 (in right-angle weave) for the length of the bangle.

Third layer

The third foundation layer is sewn lengthwise to strengthen the band.

[1] Secure a length of Fireline 6 lb. test in the beadwork and exit a second-layer A at figure 3, point a.

[2] Pick up a color B 11° and sew through the next second-layer A along the length of the bangle (a-b), pulling tightly to click the B into place.

[3] Repeat step 2, adding Bs until you reach the end of this column (b-c).

[4] Stitch through to the next parallel column, and repeat steps 2 and 3 (c-d) to make a total of four

B foundation columns, circling the bracelet (photo c).

[5] Sew through the beadwork to exit a foundation B. Pick up a B and working in right-angle weave, sew through the foundation beads as in steps 4-6 of the second layer (photo d). Repeat for the length of the bangle, sewing a layer that is three four-bead units wide.

Fourth layer

This layer's foundation is added widthwise, as in the second layer.

[1] Secure a length of Fireline 6 lb. test in the beadwork and exit a third-layer B.

[2] Pick up an A, and sew through the next third-layer B across the width of the bangle, pulling tightly to click the A into place. Repeat to add another A.

[3] To complete the fourth foundation layer, repeat step 2, adding two As to each row (photo e).

[4] Sew through the beadwork to exit a

EDITOR'S NOTE: Smoke-colored Fireline works particularly well with metal beads, because its dark gray color recedes into the beadwork, appearing as a patina rather than as an obtrusive white thread.

foundation A. Working in right-angle weave, as in steps 4-6 of the second layer, fill in the remaining beads, using As in the center, and Bs on each edge to achieve the striped pattern (photo f). Repeat for the length of the bangle to make a layer

that is two four-bead units wide. Secure the ends, and trim the tails. •

Contact Shelley Nybakke at shelley@thebeadparlor.com, (309) 827-7708, or visit thebeadparlor.com.



Crystal tiles

Four stitches are the foundation for this bracelet with custom toggle clasps

designed by Geneva Beck



Combine symmetry with style by stitching two netted toggles to complement crystal bracelets.

Crystals sit atop grids of right-angle weave like miniature glittering mosaics. Combine ladder and square stitch with netting to create clever double toggles.

MATERIALS

- bracelet 8½ in. (21.6cm)
- 170 4mm bicone crystals
- Japanese seed beads
30g size 11°
5g size 15°
- Fireline 6 lb. test
- beading needles, #12

step by step

Use 3-yd. (2.7m) pieces of thread, but don't trim the tails until after you add the crystal embellishment.

Base

- [1] Using 11°'s, leave an 18-in. (46cm) tail and make a bead ladder (Basics, p. 120) two beads wide and three rows long (figure 1, a-b).
- [2] Pick up six 11°'s, sew back through the last two 11°'s your thread is exiting, and continue through four new 11°'s (b-c). Working in right-angle weave (Basics), repeat for a total of four stitches (c-d).
- [3] Using two 11°'s per stitch, work two ladder

stitches (d-e).

- [4] Work four right-angle weave stitches (e-f). Alternate between ladder stitch and right-angle weave sections, ending with two ladder stitches. My bracelet has nine ladder and eight right-angle weave sections.
- [5] Continuing in the established pattern, work a second column, sharing the side beads of the right-angle weave sections (figure 2, a-b). Work a total of four columns.
- [6] At one end, position the thread to exit at figure 3, point a. Pick up an 11° and sew through the two end 11°'s of the next ladder (a-b). Repeat twice (b-c).
- [7] Using 11°'s, work a

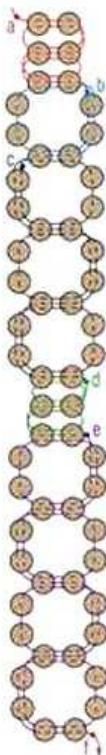


FIGURE 1

Right-angle Weave

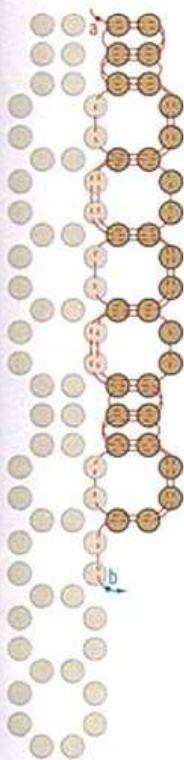


FIGURE 2

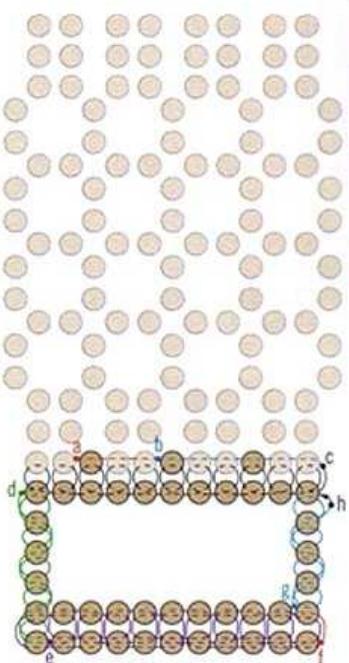


FIGURE 3

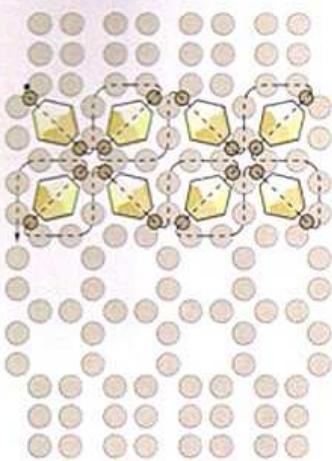
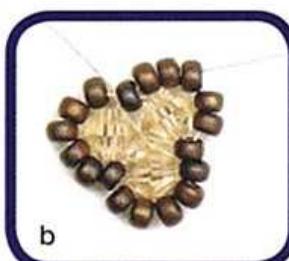


FIGURE 4



a



b



c



d



e

row of square stitch (Basics) off the last row of ladder stitch (**c-d**).

[8] Using one 11° per stitch, work five ladder stitches (**d-e**). Using two 11°s per stitch, work two rows of modified square stitch off the last two 11°s in the ladder (**e-f**).

[9] Sew through the next 11° (**f-g**). Using one 11° per stitch, work three rows of ladder stitch, and attach the last ladder stitch to the first row of square stitch (**g-h**). Secure the tail in the beadwork with a few half-hitch knots (Basics).

[10] Using the tail, repeat steps 6–9 on the opposite end of the bracelet.

Toggle

[1] On 2 yd. (1.8m) of thread, pick up an 11° and a crystal. Repeat twice. Sew back through all the beads and tie the tail to the working thread with a square knot (Basics). Sew through the next 11° (photo a).

[2] Pick up five 11°s. Skip the next crystal and sew through the next 11°. Repeat twice, continuing on through the first three 11°s added in this step (photo b).

[3] Pick up a crystal and sew through the third 11° of the next set of five (photo c). Repeat twice to complete the round.

[4] Repeat steps 2 and 3 until you have seven crystal rounds. Sew through the beadwork to exit a center 11° (photo d), and, using an 11°, work a ladder stitch. Using two 11°s per stitch, work four ladder stitches, then work one more using one 11°.

[5] Attach the toggle to the base, sewing through the fifth 11° in the first square stitch row (photo e). Retrace the thread path to reinforce the connection. Secure the tails in the beadwork, and trim.

[6] Make a second toggle on the other end of the bracelet, but attach it to the fifth 11° from the other edge so the toggles are offset slightly when clasped. •

Contact Geneva Beck in care of Bead&Button.

EDITOR'S NOTE:

To make a pair of earrings, complete two right-angle weave sections. Sew a soldered jump ring to a corner, and attach the earrings to earring findings.



Minds meet in a singular statement of **metal and glass**

Convergence

by Ann Dee Allen

When you meet Dora Schubert and Elizabeth Prior, you quickly realize that their collaboration on Dora's new collection of jewelry isn't all about the finished pieces. It's about a passion for lampworking and design and a spirited collegiality.





"The little details are what catch your eye; it's not the big objects. Working on the details also gives you a chance to discover something else in your work," Dora says.



Dora Schubert draws on her background in graphic design to lampwork beads.



Photo by Lily West

Elizabeth Prior has been working with metal for more than 30 years.

When they presented the collection at the Tucson Whole Bead Show in January 2007, the artists offered a lively discussion about jewelry making. Dora's necklaces, rings, pendants, and pins feature multilayered glass cabochons set in silver by Elizabeth. Dora designs and makes the cabochons and then sends them to Elizabeth, who designs the metalwork and finishes the jewelry. Each piece bears Dora's signature.

Their partnership was sparked in Fall 2004 when the two met at Kristina Logan's lampworking class at Haystack Mountain School of Crafts in Deer Isle, Maine. Kristina asked the class to first design the glass components they planned to make for envisioned pieces of jewelry and then to learn the techniques they would need for the designs.

"In my work with metal, the metal has dictated my forms to me, but I'd never touched glass before," Elizabeth says. "I thought, how in the world am I going to come up with a design? But somehow, by figuring out what very limited things I could do in just a day or two, I was able to come up with a concept for a finished piece. Ever since then, I've always worked that way."

"Me, too!" Dora says. "For me it was very important to begin with a drawing and finish that piece." Dora now creates the cabochons for each of her necklaces in one lampworking session. "Part of it is an obsession I have. When I discover something new, I just work at it until I exhaust all possibilities," she says.

Elizabeth offered her skills

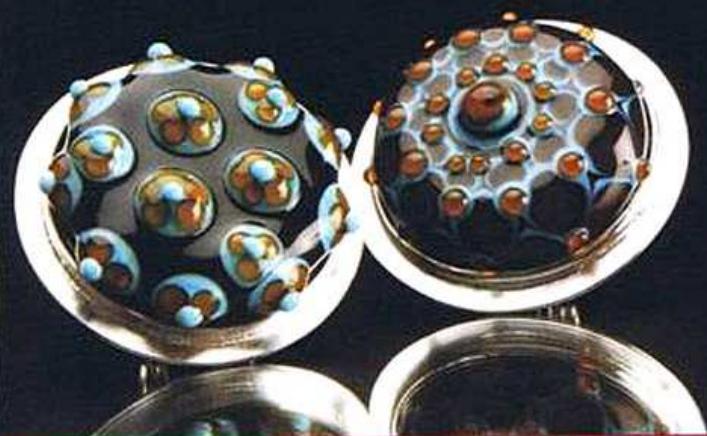
Several students from Kristina's class got together again for a week in March 2006 at Penland School of Crafts' bead

studio in Penland, North Carolina. As Dora and Elizabeth worked from 9 a.m. until midnight at Penland each day, they traded ideas. Dora wanted to learn metalworking, but Elizabeth cajoled her out of it, saying: "You know, there's only so many years in life, why even bother."

Elizabeth's amusement stemmed from an experiment of Dora's in which Dora had glued a cabochon onto a metal ring form. Dora recalls, laughing: "[Elizabeth] looked at it and said, 'You know what, Dora, why don't you leave the metalwork to me!' She has been in that line of work for 30 years. I was very honored when she offered to do it."

Dora returned home to Börnsen, Germany, and immediately sent more than two dozen glass cabochons to Elizabeth, who set to work in her South Portland, Maine, studio. She scanned some sketches and e-mailed them to Dora. Their ideas clicked.

Dora's designs were inspired by Moorish mosaics and portholes on ships. She used Moretti and Vetrofond glass for these pieces.



"It's so funny that her design was exactly what I had in mind," Dora says. "It's very difficult for me to tell a designer how to design a piece. When you start telling someone what to do, you begin to restrict their work."

At the beginning of their collaboration, Dora sent Elizabeth unlabeled cabochons, which Elizabeth used at her discretion to create a specified number of necklaces. Now, Dora designs the cabochons for one piece of jewelry and sends them to Elizabeth with notations about placement within the piece.

Dora is deliberate in her conception of each jewelry design. "I've come to the stage where I no longer make beads without any intention," she says. "All my beads are made with a certain piece of jewelry in mind."

Elizabeth downplays her role in the collection. "I knew the piece wasn't going to be about the metalwork," she says. "The metalwork simply gives

structure to the piece. It's about her glass."

The most important consideration for Elizabeth is that the finished jewelry is technically sound. When she receives the cabochons from Dora, she cuts the silver for the bezels and marks them with a numbering system for each cabochon. She solders every bezel onto a base and sets the cabochon. She then designs and makes the links and clasp to complete the jewelry.

Mandrel has unique feature

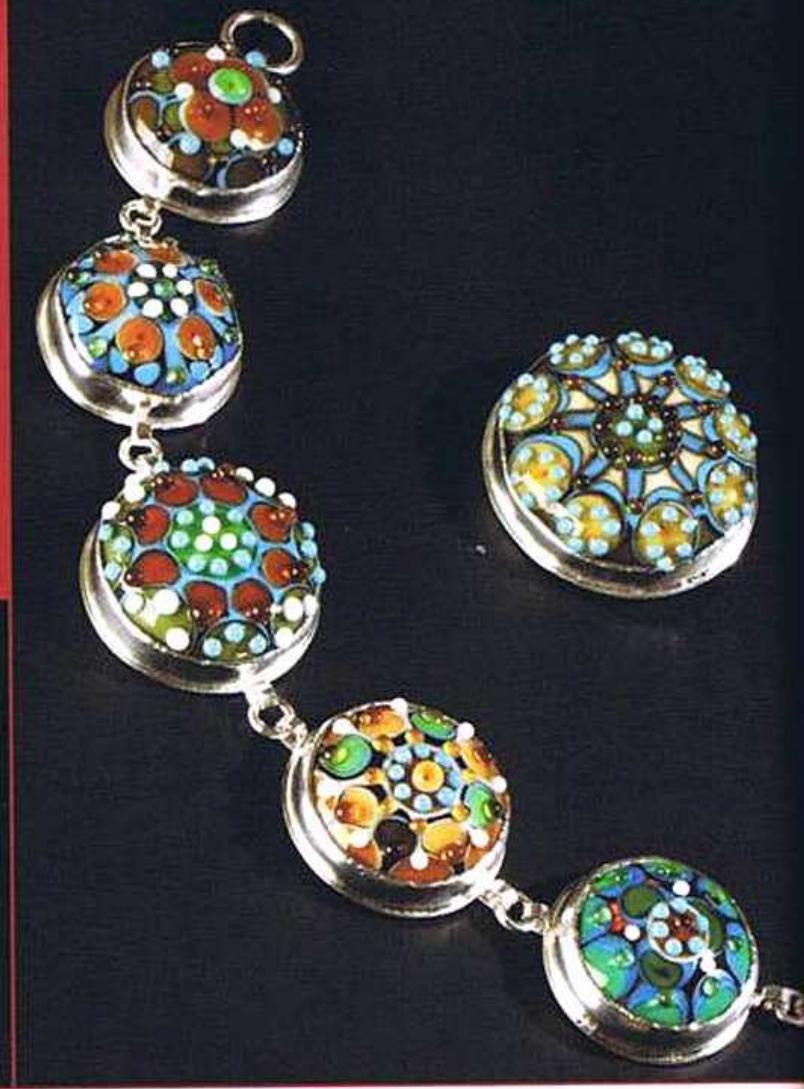
While Elizabeth stresses the simplicity of her technique, Dora describes the lampworking she uses for the cabochons as a balancing act. First, she needed a custom mandrel with a flat bed, so she commissioned a friend in Germany to make one. A typical mandrel has a protrusion that holds the glass in place, but the protrusion leaves a hole in the cabochon. Dora did not want a hole to

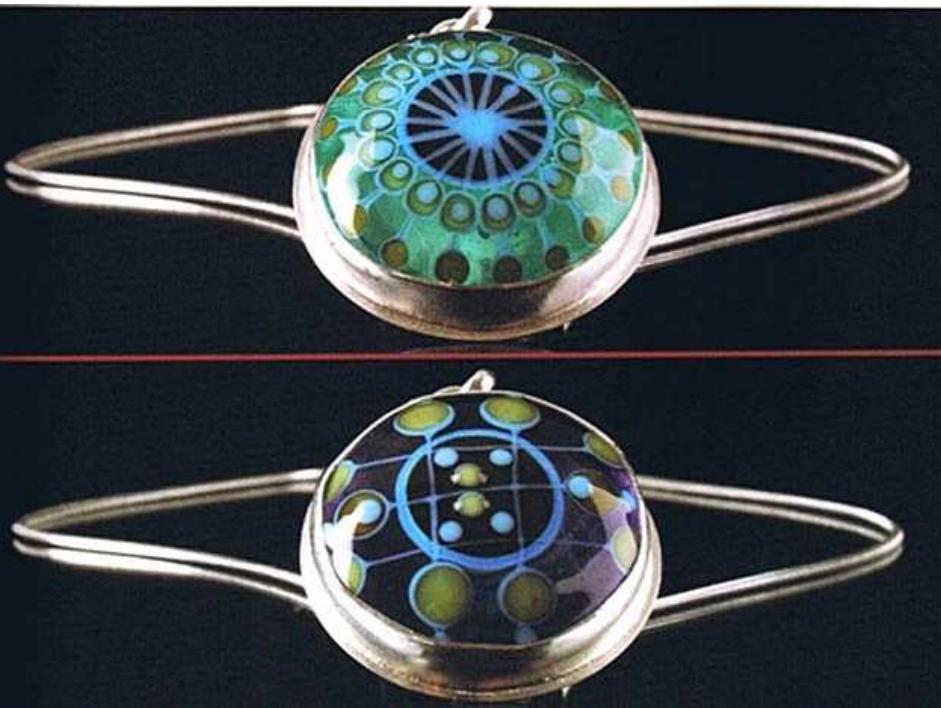
be visible through the transparent glass. While the custom-designed mandrel is exactly what she had in mind, it requires her to take a unique approach to lampworking.

"There is a trick," Dora says. "You've got to keep the plate hot or the bead will slide off. When I dot my work, I could be heating the mandrel three times or twice as much [as usual] as I'm putting one dot on it!" Undaunted, Dora says she enjoys the challenge of keeping the cab on the mandrel.

"I always tell my students – I teach beginners – that you better control the glass, otherwise the glass will control you," Dora adds. "You have to understand and respect glass. It's a living thing when it's fluid."

Elizabeth offers, "It also is the best exhibit of your control over the material. Your imagery is very much dictated by what you know glass will do and the property of the glass, which, in





"Most of my beads have dots," says Dora. "I love dots. I also like working with lines, partly because I was trained in graphic design. I like lines because they're so straight. They're very clean-cut. It's the direct opposite of what I am."

my opinion, is what contemporary craft is all about."

After a cabochon goes into the kiln, it falls off the flat mandrel during the annealing process, as the temperature in the kiln decreases. At first it was a little alarming for Dora to find a cab at the bottom of the kiln. Now, it seems natural to her. "It's beautiful when it comes out," she says. "It's always like Christmas to open the kiln."

Dora has been involved in art and design for 30 years. She attended fine arts school in her native Singapore in the 1970s, completed a separate graphic design program, and began studying illustration in the United States in the 1980s. Her life took a dramatic turn when she met her husband, Kai, and quickly moved to Germany in 1986. As the couple's lives progressed, they moved between Singapore and Germany, and had two children. Dora made crafts as an outlet for

her creativity. Her husband first brought up lampworking in 2003 after he saw a demonstration. Within three weeks of taking classes, Dora bought her first professional torch. She then taught herself how to make beads from Corina Tettiger's book *Passing the Flame: A Beadmaker's Guide to Detail and Design*. "It became my bible," she says. She has also studied with Diana East, Michael Barley, Andrea Guarino-Slemmons, and Akihiro Ohkama. Dora now sells a variety of beads.

Dedication built on education

Elizabeth's interest in metalworking began in 1974 and became her life's work in 1987. She first studied metalwork at the Hilltop Craft Center at the University of Maine in Orono and received a bachelor's degree in fine arts from the Portland School of Art (now the Maine College of Art) in 1982. She has studied extensively at Penland.



Elizabeth's work garnered national attention in 1988 at the first of many appearances at American Craft Council wholesale markets. During the past five years, she has explored materials of color for her jewelry and beads: polymer clay, fiber, and, most recently, glass.

Clearly, the collaboration between these two artists has been beneficial. They set about brainstorming on a new collection shortly after arriving in Tucson. Their enthusiasm was evident as they described the ideas flowing from words to paper and the "good energy" they derive from showing their work.

"It's been really fun," says Elizabeth. "The trick is realizing that things are working out the way they're supposed to and you just better get the heck out of the way!" •

Visit Dora's Web site at doraschubert.com and Elizabeth's Web site at epriorjewelry.com.

A photograph showing three beaded bracelets with metallic ruffles. The top bracelet has a green and blue patterned band with a gold-colored ruffle. The middle bracelet has a dark green and gold patterned band with a gold-colored ruffle. The bottom bracelet has a dark green and gold patterned band with a silver-colored ruffle. All bracelets have heart-shaped clasps.

Create a lacy, metallic ruffle with interlocking jump rings.

Edge strategy

Cylinder beads anchor jump rings to a narrow band

designed by Carol Branting

MATERIALS

bracelet 8 in. (20cm)

- Japanese cylinder beads
90 color A
1g color B
1g color C
3g color D
30 color E
- clasp
- 280 anodized titanium or sterling silver jump rings, 3mm inside diameter, 22-gauge - A
- 70 anodized titanium or gold-filled jump rings, 3mm inside diameter, 22-gauge - B
- 2 soldered jump rings, 3mm inside diameter
- Silamide, or Nymo B conditioned with beeswax
- beading needles, #12
- bentnose pliers
- chainnose pliers

Use silver and gold-filled jump rings or lightweight titanium jump rings in two colors to give a square stitch bracelet a clever embellishment.

step by step

Band

[1] Thread a needle on 2 yd. (1.8m) of thread and attach a stop bead (Basics, p. 120), leaving a 12-in. (30cm) tail. Following the chart (figure 1),

start at the lower left edge of the band, and pick up the eight beads for the fourth row. [2] Working in square stitch (Basics), complete the band. After stitching each row, reinforce the beadwork by sewing through the previous

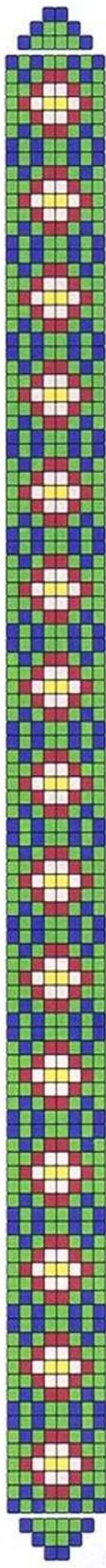


FIGURE 1

row and back through the row just stitched. Add thread as needed (Basics).

[3] To taper the end, stitch three more rows, decreasing each row by one bead on each edge. Reinforce each row as shown (figure 2, a-b) and end with a two-bead point (b-c).

[4] Pick up a soldered jump ring and sew back through the two-bead point a few times to attach the ring (photo a). Sew into the beadwork, secure the tail with a few half-hitch knots (Basics) between beads, and trim.

[5] Open a color A jump ring (Basics). Attach the soldered jump ring and half of the clasp. Close the jump ring.

[6] Remove the stop bead. Thread a needle on the tail and repeat steps 3-5.

[7] Thread a needle on 1 yd. (.9m) of thread and secure it in the beadwork. Exit row 4 on one end of the bracelet.

[8] Pick up a color D bead. Skip row 5, sew into the edge bead of row 6 (figure 3, a-b) and exit the edge bead of row 7 (b-c). Repeat along the edge, placing a bead, or tab, at the end of every third row.

[9] Sew through the beadwork and add beads to the corresponding rows along the other edge. The tabs should line up across from each other. Secure the thread in the beadwork with a few half-hitch knots, and trim.

Jump ring edge

[1] Open 35 A jump rings. Slide an A through a tab. Close the A (photo b). Repeat for the length of the band.

[2] Open 68 As. Slide two As through two adjacent jump rings and close the As (photos c and d). Repeat for the length of the band.



a



b



c



d



e



f

[3] Open 33 As and 33 color B jump rings. Slide an A through two bottom jump rings so that it lays under the jump ring attached to a tab. This will cause the bottom jump rings to flip. Close the A (photo e). Repeat with a B, positioning it between the jump ring attached to the tab and the A just added. Close the B (photo f). Repeat for the length of the band.

[4] Repeat steps 1-3 along the other edge. •

Contact Carol Branting in care of Bead&Button.

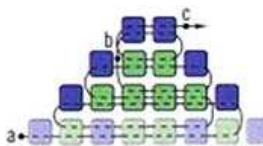


FIGURE 2

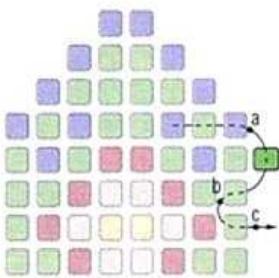


FIGURE 3



Focal bead fun

Set off a large focal bead with a spray of accent beads in a multistrand necklace

designed by **Ludmila Raitzin**

Natural cord lends a casual elegance to the classic look of pearls. Or, if you prefer, a large art-glass bead nestles harmoniously within colored strands embellished with crystals that add sparkle to each strand.

MATERIALS

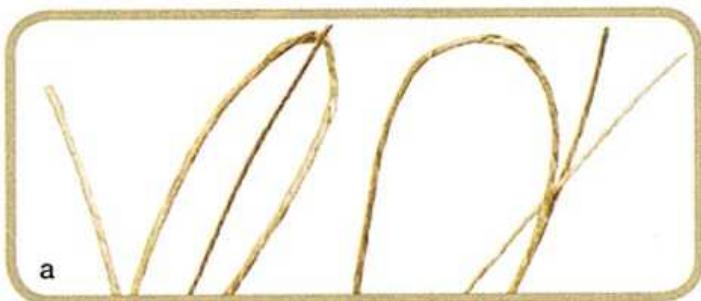
necklace 17 in. (43cm)

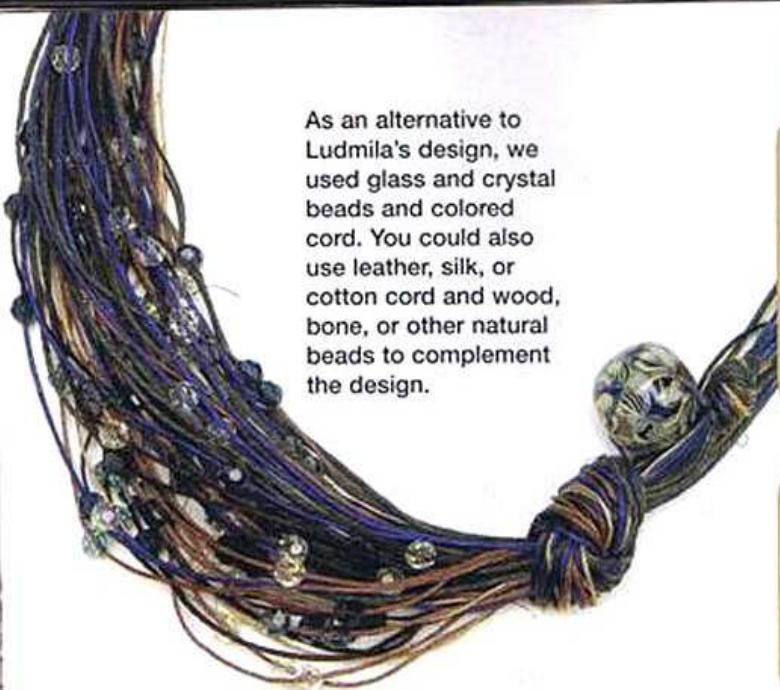
- 22mm focal bead
- 124 5–6mm pearls with large holes, or crystals
- 2 4mm accent beads
- lobster claw clasp
- 2 15mm cones or end caps
- 12 in. (30cm) 20–22-gauge wire, half-hard
- 2-in. (5cm) length of chain to accommodate clasp
- Nymo D
- 41 yd. (37m) 20 lb. hemp cord
- bead reamer (optional)
- cyanoacrylate glue
- beading needles, #12
- chainnose pliers
- roundnose pliers
- rubber bands
- wire cutters

step by step

[1] Cut 60 23-in. (58cm) and two 46-in. (1.2m) pieces of hemp cord. Fold the long strands in half and lay them out with the loops opposite each other (**photo a**). Lay the rest of the strands on top of the folded strands. Gather all the strands on one end, including the loop of the folded one, and align the ends. Secure the strands with a rubber band $\frac{3}{4}$ in. (1.9cm) from the end (**photo b**).

[2] Cut a 6-in. (15cm) piece of wire. Make the first half of a wrapped loop (Basics, p. 120) on one end. Slide the





As an alternative to Ludmila's design, we used glass and crystal beads and colored cord. You could also use leather, silk, or cotton cord and wood, bone, or other natural beads to complement the design.

cord loop into the wire loop, and finish the wrapped loop (**photo c**).

[3] Tie an 18-in. (46cm) piece of Nymo around the strands $\frac{1}{8}$ in. (3mm) from the end. Wrap the Nymo around the end to secure the strands. Tie the tails with a square knot (Basics), thread a needle on the tails, and sew into the wraps. Trim the tails.

[4] Dot the cord ends with glue (**photo d**), and allow them to dry. Remove the rubber band.

[5] Above the wrapped loop, string an end cap or cone and an accent bead. Make the first half of a wrapped loop, slide a lobster claw clasp into the loop, and finish the wraps (**photo e**).

[6] Separate 17 strands of cord, including the loop of the unfinished end, and make an overhand knot (Basics) 4 in. (10cm) from the cone (**photo f**). String a focal bead on one of the strands (or on more strands if the bead's hole allows it) and slide it up to the knot (**photo g**).

[7] Make an overhand knot with all the strands so the focal bead is snug between the two knots (**photo h**).

[8] Dot the end of each strand with glue, allow it to dry, and trim it diagonally. String two 6mm pearls or crystals on each strand (**photo i**). If the holes of the pearls are too small, use a bead reamer to enlarge them.

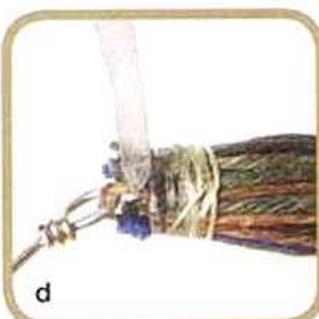
[9] Gather all the ends and secure them with a rubber band. Align each strand with the cord loop, trimming each strand to remove the glued end. Repeat steps 2–5 to complete the necklace, using chain instead of the clasp in step 5. •

Ludmila teaches beading and is a member of the Bead Society of Greater New York. Contact her via e-mail at raitzinl@yahoo.com.

EDITOR'S NOTE:
Cord sometimes comes wrapped around cards and can be kinky when unwrapped. To take out the kinks, cut the strands to length, run them under warm water, and lay them out flat until they dry.



c



d



e



f



g



h



i



Complement an oval or diamond-shaped double-drilled cubic zirconia with crystals to make a flashy adornment.

Delight in crystal rings

MATERIALS

ring

- 9 x 11mm double-drilled oval or diamond-shaped cubic zirconia
- 3mm bicone crystals
16 color A
10 color B
- 1g size 11° seed beads, color B
- monofilament or flexible beading wire, .010
- G-S Hypo Cement
- wire cutters

Combine cross-weave stitch, cubic zirconia, and crystals to make quick and easy rings

designed by May Brisebois

With their sparkle and shine, these easy rings brighten any afternoon. Since it takes less than an hour to complete each ring, you'll want to make one for each finger!

step by step

Oval ring

[1] Center three color A crystals on 1 yd. (.9m) of monofilament or beading wire. Over both ends, string an oval cubic zirconia (photo a).

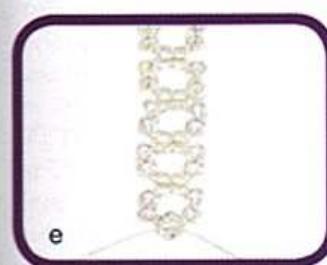
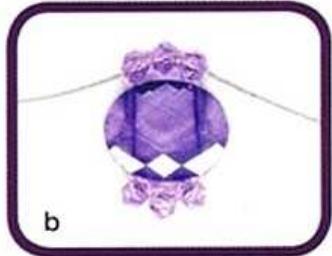
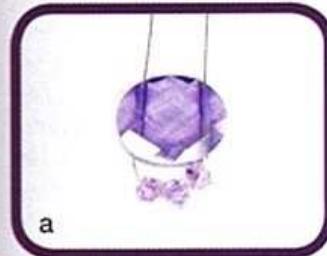
[2] Cross both ends through three As (photo b).

[3] On each end, pick up five As, and go through two As on the opposite side (photo c).

[4] On each end, pick up two color B crystals, and cross both ends through another B (photo d).

[5] On each end, pick up two 11° seed beads, and cross both ends through two 11°s. Repeat until the ring band is $\frac{1}{8}$ in. (1cm) short of the desired length.

[6] On each end, pick up two 11°s, and cross both ends through a B (photo e).



[7] On each end, pick up two Bs, and cross both ends through the middle A on the opposite side of the cubic zirconia (photo f).

[8] Weave the ends back into the ring band. Tie a few half-hitch knots (Basics, p. 120) between the beads, and dot the knots with glue. When the glue dries, trim the tails.

EDITOR'S NOTE: You can make a pendant simply by weaving both ends of the wire to one of the longer points of the diamond-shaped cubic zirconia and enclosing a soldered jump ring in a circle of 11° seed beads.



Buttons sprout beaded blossoms

Enhance buttons with clusters of freshwater pearls and seed beads

designed by Anne Nikolai Kloss



Freshwater pearls mimic flower petals when stitched to a button base.

A two-hole button is the base for this lighthearted piece. Pearls bloom from the center, and a ring of seed beads is added to the perimeter using a two-needle couching technique. Each button is then attached to a premade bracelet form.

step by step

[1] Thread a needle on 1 yd. (.9m) of Fireline, and tie an overhand knot (Basics, p. 120) 4-in. (10cm) from the end. Sew through the center of a 1-in. (2.5cm) square of interfacing.

[2] Center a button on the interfacing and sew it in place with three or four stitches (photo a).

[3] Exit upward through a button hole and pick up a 4-5mm freshwater pearl and a 15° seed bead. Snug up the pearl and seed bead to the button, and sew back through the pearl, the same button hole, and the interfacing (photo b).

[4] Repeat step 3, adding six pearls in a circular pattern filling in both button holes.

[5] Exit upward through a button hole and pick up seven to nine 15°s. Sew down through the other hole and the interfacing (photo c). Add three or four more seed bead loops to fill the center of the pearl cluster.

[6] Sew up through the interfacing half a bead away from the edge of the button. Pick up six 11°s and lay them next to the button on top of the interfacing.

[7] Thread a second needle on 18 in. (46cm) of Fireline, tie an overhand knot at the end, and sew up through the interfacing between the

button and the row of 11°s (photo d). Go over the top of the base thread between the third and fourth 11° in the row and sew down through the interfacing. This technique is referred to as couching. Place the stitch close to the beads so you don't cut it when you trim the excess interfacing.

[8] Continue adding 11°s around the button, working a couching stitch after every three beads.

[9] When you complete the ring, sew through all the 11°s to reinforce the ring. Secure the threads and tails in the interfacing, and trim the tails (photo e).

[10] Trim the interfacing around the button, being careful not to cut any of the couching stitches.

[11] Repeat steps 1–10 to make a total of five embellished buttons.

[12] Apply a thin layer of glue to one link of the bracelet blank and the interfacing of one button. Let the glue set for a few minutes and then place the button on the link (photo f). Press together firmly. Repeat to attach the remaining buttons. Allow the glue to set for 24 hours. •

Contact Anne Nikolai Kloss at annekloss@mac.com for information about her kits. She will be teaching at the Bead & Button Show in June.

MATERIALS

bracelet 7½ in. (19.1cm)

- 5 ½-in. (1.6cm) two-hole buttons

- 35 4–5mm freshwater pearls

- Japanese seed beads

3g size 11°

1g size 15°

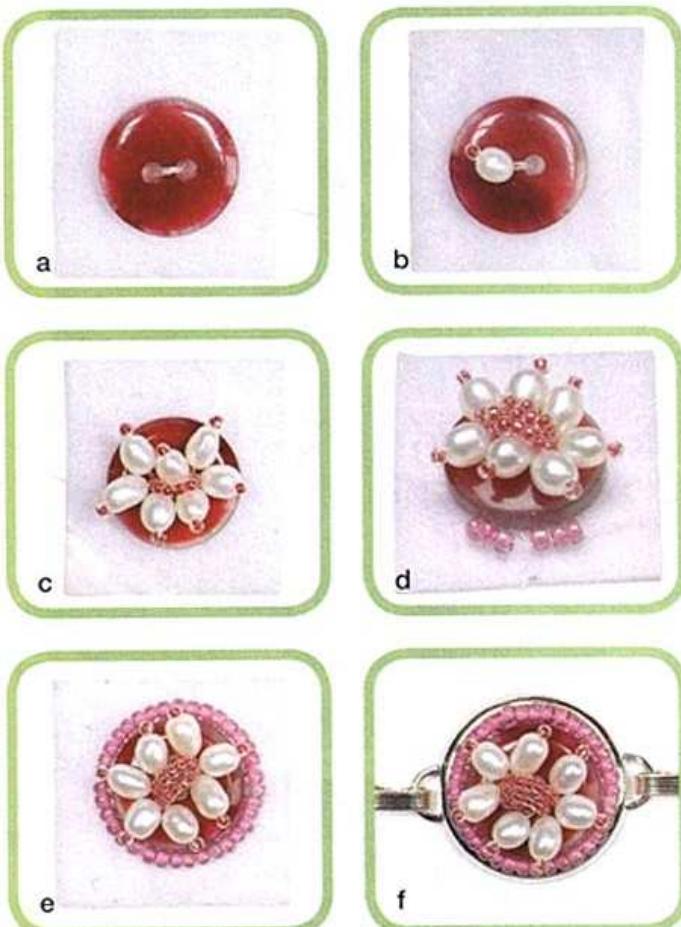
- Fireline 6 lb. test

- beading needles, #12

- link bracelet form with five 7/8-in. (2.2cm)-diameter links (Designer's Findings, 262-574-1324)

- E6000 adhesive

- 5 1-in. (2.5cm) square pieces Lacey's Stiff Stuff interfacing



EDITOR'S NOTE:

If you prefer to work with only one needle, add the 11° seed beads around the button using beaded backstitch.



Ndebele herringbone ropes and a peyote stitch bail complement art-glass beads by Brendan Blake (both beads below) and Helen Stoughton (p. 118).

Suspend an art-glass bead from a custom bail

Ndebele herringbone ropes set the stage for an artful centerpiece

designed by **Michelle Bevington**

If you're looking for a new way to show off a favorite focal bead, try this peyote stitch bail. Attach the bail to a pendant, and slide the bail over a group of Ndebele herringbone ropes.

step by step

Ndebele herringbone ropes

[1] On 2 yd. (1.8m) of Silamide, leave a 12-in. (30cm) tail and make a ladder (Basics, p. 120) with four color A cylinder beads. Join the ladder into a ring by sewing through the first cylinder, back through the

last ladder cylinder, and exiting the first cylinder.

[2] Working in tubular Ndebele herringbone stitch (Basics), stitch a rope approximately 17 in. (43cm) long. Do not secure the tails when you finish the rope because you may need to adjust the length later. Add thread (Basics) as needed.

[3] Repeat steps 1 and 2 to

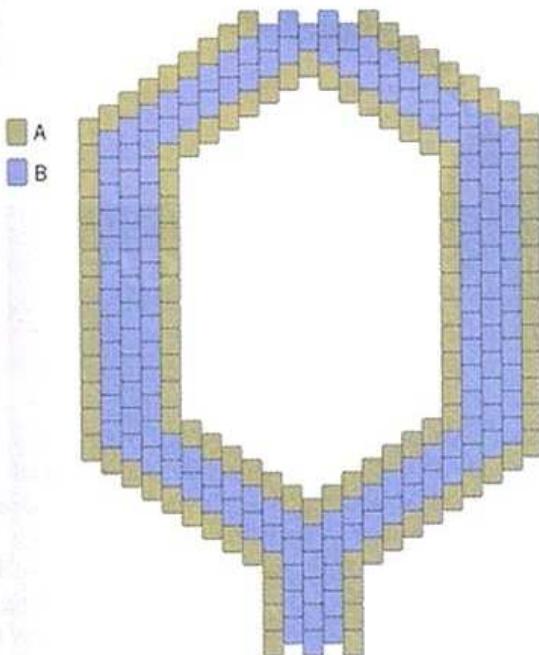


FIGURE 1

make three or four ropes, using a different color cylinder for each rope. Make all the ropes the same length. [4] Thread a needle on the 12-in. (30cm) tail of one rope, and, working in square stitch (Basics), connect the first 17 cylinders in one column to the first 17 cylinders of a second rope (photo a). Sew through an

adjacent cylinder. Continue in square stitch and work in the opposite direction to stitch the first 17 cylinders of a second column (photo b). Secure the tail with a few half-hitch knots (Basics) between beads, and trim. [5] If you made three ropes, connect the third rope by sewing one column to the first rope and another

column to the second rope (photo c). Secure the tail, and trim.

If you made four ropes, connect the third rope to the second, creating an L shape. Connect the fourth rope to the first and third ropes. Attach the inner rows on both sides first, then attach the outer rows. Secure the tail, and trim.

[6] Now that the ropes are connected at one end, check that the lengths are even. If they aren't, add or remove rows as needed.

[7] Repeat steps 4 and 5 to connect the other ends, being careful not to twist the ropes.

Pendant and bail

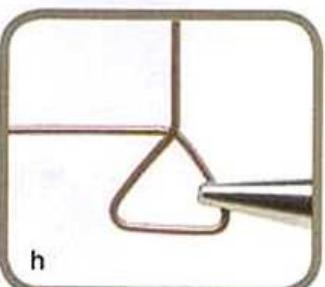
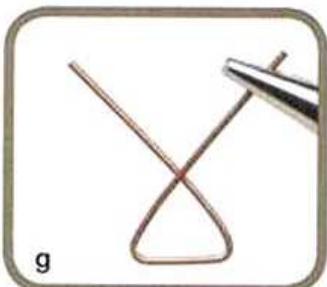
[1] On a 3-in. (7.6cm) head pin, string two or three spacers and/or bead caps and the focal bead. If the bead is shifting around on the head pin, string some small seed beads onto the head pin and into the hole of the focal bead. String spacers above the focal bead to mirror the ones below it, and make a wrapped loop (Basics and photo d).

[2] On 1 yd. (.9m) of Nymo, working flat, odd-count peyote stitch, make a bail (figure 1), increasing and decreasing (Basics) as needed. Leave the ends unattached and do not secure the tails.

[3] To make the wire triangle that attaches the pendant to the bail, use one of the following methods:

- For a simple triangle, as in the pink and blue necklaces, p. 116, cut a 1½-in. (3.8cm) piece of 24-gauge wire, and bend it into an equilateral triangle wide enough to accommodate the tab of the bail. Cut the wire so the two ends overlap slightly (photo e). Slide the pendant into the triangle. Slip a crimp bead onto one end of the wire. Slide the crimp bead over both wire ends (photo f), and crimp it.

- For a triangle with a wrapped loop, as in the green necklace, p. 118, cut a 5-in. (13cm) piece of wire. Using the width of the tab of the bail as a guide, make two bends in the middle of the wire to form a triangle (photo g). At the point where



MATERIALS

necklace 18 in. (46cm)

- focal bead, approximately 27 x 22mm
- 10g Japanese cylinder beads, in each of 3 or 4 colors: A, B, C, (D)
- 1g size 15° Japanese seed beads
- 4–6 spacers or bead caps
- clasp
- 1½ or 5 in. (3.8 or 13cm) 24-gauge wire, half-hard
- 3-in. (7.6cm) head pin
- 2 4mm split rings
- 2 x 2mm crimp bead (optional)
- Silamide
- Nymo O
- beading needles, #12
- chainnose pliers
- crimping pliers (optional)
- roundnose pliers
- split-ring pliers (optional)
- wire cutters



FIGURE 2

EDITOR'S NOTE: If you're making the simple triangle for the bail and find that both wire ends won't slide through the crimp bead, try flattening the crimp bead slightly with chainnose pliers. This will allow the two wire ends to nestle side by side.

the ends cross, make a small bend in each end to form a right angle (photo h). Wrap the horizontal wire around the vertical wire twice, and trim the wrapping wire (photo i).

With the vertical wire, make the first half of a wrapped loop (Basics). Attach it to the loop of the pendant (photo j), and finish the wraps. [4] Slide the tab of the bail into the triangle, and zip up (Basics) the edges (photo k). Retrace the thread path, secure the tails, and trim.

Assembly

[1] Attach a split ring to each half of a clasp.

[2] On 2 yd. (1.8m) of Nymo, attach a stop bead (Basics). Working in square stitch, make a band that is nine beads wide and 16–18 rows tall (figure 2), starting at the lower left-hand corner of the pattern. To make the band into an end cap, wrap it around the end of the ropes, positioning the A cylinders at the end, and stitch the first and last rows together (photo l) using square stitch.

[3] Slide the end cap up so one row extends past the end of the ropes. Stitch it in place around the ropes with square stitch.

[4] Sew through the bead-work to exit an A at the edge of the end cap. Pick up an A,

and sew down through the next A in the end cap and up through the following A (**photo m**). Repeat along the entire edge. Step up through the first A added in this round.

[5] Pick up an A and sew through the next A on the previous round (**photo n**). Repeat, working two rounds of tubular peyote stitch (Basics).

[6] Work one round of peyote using 15° seed beads. Work another round of peyote using 15°s, but work a decrease (Basics) every third stitch. Work two more rounds of peyote using 15°s. [7] Pick up five 15°s and one half of the clasp. Sew into the 15° opposite the one you just exited (**photo o**).

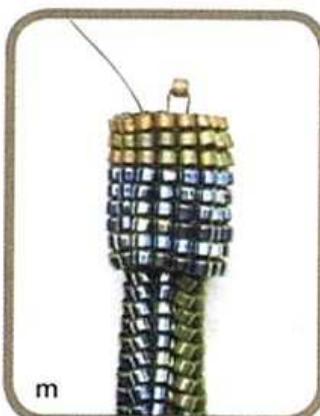
[8] Zigzag through the 15°s on one side of the tube, exit where you began the loop, and sew back through the loop. Zigzag through the 15°s on the other side of the tube, and sew through the loop again. Repeat this step twice. Sew into the beadwork, secure the tails, and trim. [9] Slide the peyote bail onto the ropes, and then repeat steps 2–8 to finish the other end. •

Contact Michelle Bevington at beadart@rain.org or visit michellebevington.com/public_html.

See more beads by Brendan Blake on his Web site, bbglassart.com. Find Helen Stoughton's beads by searching for her seller ID, firefly*glass, on ebay.com.



l



m



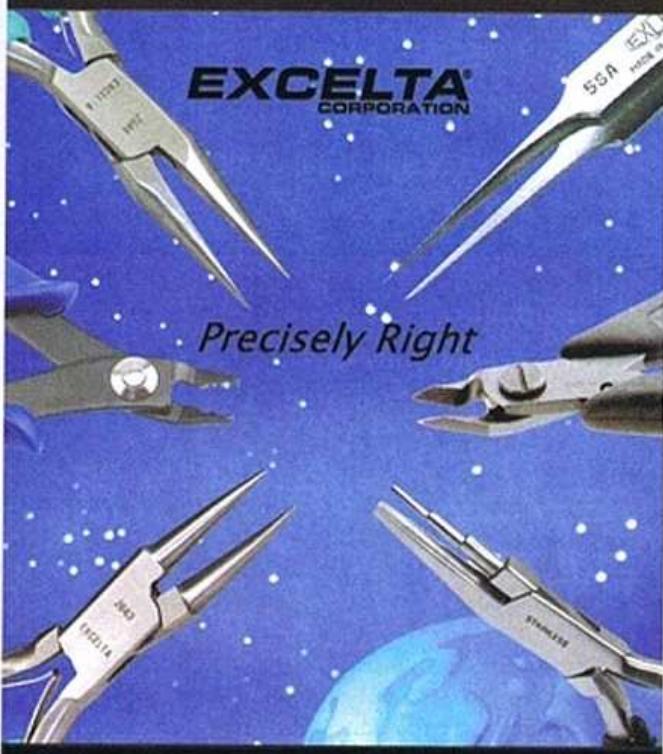
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o

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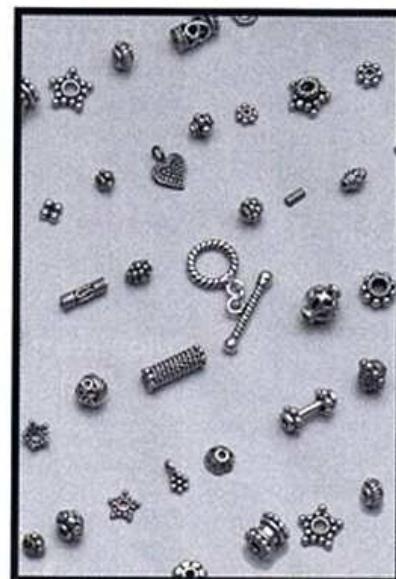


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Basics

KNOTS

Half-hitch knot

Bring the needle under the thread between two beads, forming a loop. Cross over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.

Overhand knot

Make a loop at the end of the thread. Pull the short tail through the loop, and tighten.

Square knot

Cross the left-hand end of the thread over the right, and bring it around and back up.

Cross the end that is now on the right over left, go through the loop, and pull both ends to tighten.

Surgeon's knot

Cross the left-hand end of the thread over the right twice. Pull the ends to tighten. Cross the end that is now on the right over the left, go through the loop, and pull both ends to tighten.

POLYMER CLAY

Conditioning polymer

Conditioning softens clay, making it easy to roll and mold. Knead the clay in your

hands or roll it through a pasta machine ten times. The clay will be soft and slightly warm when thoroughly conditioned.

STITCHES AND THREAD

Brick stitch

Work off a stitched ladder (see Ladder). Pick up two beads. Sew under the thread bridge between the second and third beads on the ladder from back to front. Sew up the second bead added and then down the first. Come back up the second bead.

For the row's remaining stitches, pick up one bead. Sew under the next thread bridge on the previous row from back to front. Sew back up the new bead.

Brick stitch, increase at the start of a row

To start a row with an increase, pick up two beads, and sew under the thread bridge between the first and second beads. Sew up the second bead, down the first bead, and back up the second bead. Continue to work the rest of the row normally.

Brick stitch, increase within a row

To increase within a row, work a normal stitch, but go under the same thread bridge you went under on the previous stitch.

Conditioning thread

Use either beeswax (not candle wax or paraffin) or Thread Heaven to condition nylon thread. Beeswax smooths the nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the thread, then pull it through the conditioner.

Ending/adding thread

To end a thread, weave back into the beadwork, following the existing thread path and tying two or three half-hitch knots around the thread between beads as you go. Change directions as you weave so the thread crosses itself. Sew through a few beads after the last knot before cutting the thread.

To add a thread, enter several rows prior to the point where the last bead was added. Weave through the beadwork, tying half-hitch knots as you go, and exit where you left off.

Ladder

Pick up two beads, and sew through them again in the same direction. Position the beads so they are side by side (a-b). Pick up a third bead, sew back through the second bead, and sew back up the third bead (b-c).

Continue in this manner until you reach the desired length. To reinforce the ladder, zigzag back through it.

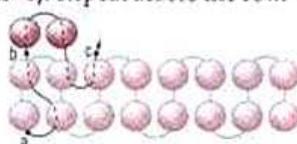
Ndebele herringbone: flat

Start with an even number of beads stitched into a ladder (see Ladder). Turn the ladder, if necessary, so your thread exits the end bead pointing up.

Pick up two beads, and sew down through the next bead on the ladder (a-b). Sew up through the third bead on the ladder, pick up two beads, and sew down through the fourth bead (b-c). Repeat across the ladder.



To turn, sew back up through the second-to-last bead, and continue through the last bead added in the previous row (a-b). Pick up two beads, sew down through the next bead in that row, and come up through the next bead (b-c). Repeat across the row.



Ndebele herringbone: tubular

To work tubular Ndebele herringbone, start with either a ring of beads or a ladder stitched into a ring.

Pick up two beads, and sew through the next bead on the ring. Sew up through the next bead, and repeat (a-b). Continue for the rest of the ring.

You need to work a step-up to be in position to start the

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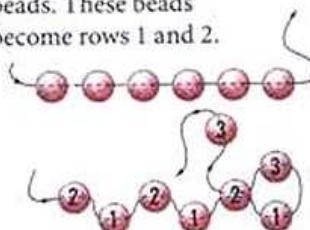
Basics

next row. To do this, sew up through the bead next to the one your needle is exiting and the first bead of the first stitch in the row above (c-d).

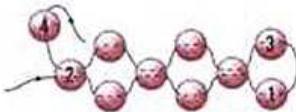
Continue adding two beads per stitch and stepping up at the end of each round.

Peyote: flat even-count

Pick up an even number of beads. These beads become rows 1 and 2.



To begin row 3, pick up a bead, and sew through the second bead from the end. (As you stitch, every other bead drops down half a space to form row 1.) Pick up a bead, and sew through the fourth bead from the end. Continue across the row. End by going through the first bead picked up. To count peyote rows, count the total number of beads along both edges.



To start row 4 and all other rows, pick up a bead, and sew through the last bead added on the previous row.

Peyote: flat odd-count

Begin as for flat, even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping

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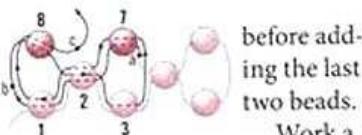
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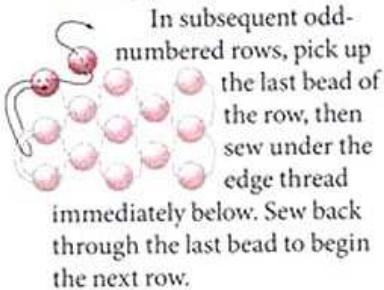
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Basics



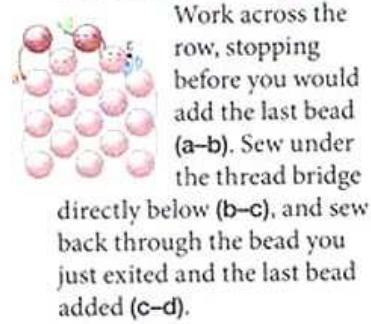
before adding the last two beads.

Work a figure 8 turn at the end of row 3, as shown: Pick up the next-to-last bead (#7), and sew through #2, then #1 (a-b). Pick up the last bead (#8), and sew through #2, #3, #7, #2, #1, and #8 (b-c).



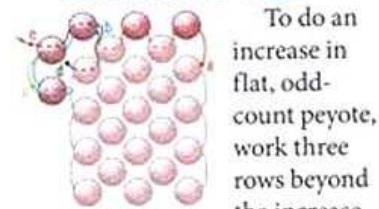
In subsequent odd-numbered rows, pick up the last bead of the row, then sew under the edge thread immediately below. Sew back through the last bead to begin the next row.

Peyote: flat odd-count, decrease at edge



Work across the row, stopping before you would add the last bead (a-b). Sew under the thread bridge directly below (b-c), and sew back through the bead you just exited and the last bead added (c-d).

Peyote: flat odd-count, increase at edge



To do an increase in flat, odd-count peyote, work three rows beyond the increase point, stopping before adding the last bead (a-b). Pick up three beads, sew under the

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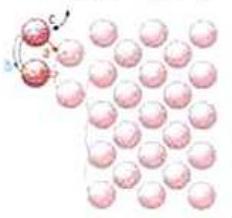
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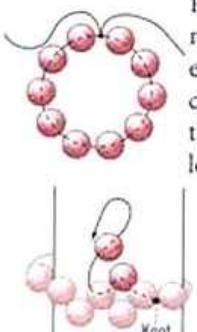
thread bridge on the previous row, and sew back through the last bead added (b-c) and the second bead picked up (c-d). Sew back through the edge bead in the second-to-last row, and continue through the first and second bead picked up for this stitch (d-e).



Pick up two beads, sew under the thread bridge below, and sew back through the second bead picked up (a-b). Continue through the first bead picked up (b-c) to begin the next row.

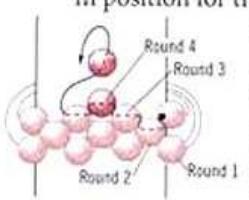
Peyote: tubular even-count

Pick up an even number of beads to equal the desired circumference. Knot the thread to form a ring, leaving some slack.



Put the ring over a form if desired. Sew through the first bead to the left of the knot. Pick up a bead, skip a bead on the previous round, and sew through the next bead. Repeat until you're back at the start.

Since you started with an even number of beads, you need to work a step-up to be in position for the next round.



Sew through the first beads on rounds 2 and 3. Pick up a bead, and

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Basics

sew through the second bead on round 3; continue.

If you begin with an odd number of beads, you won't need to step up; the beads form a continuous spiral.

Peyote: decrease

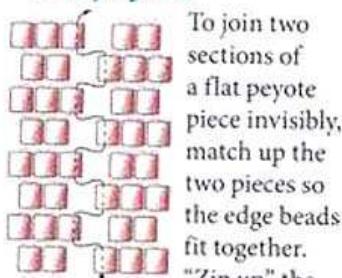
At the point of decrease, sew through two beads on the previous row.



On the next row, when you reach the two-bead space, pick up one bead.



Zipping up or joining flat peyote



To join two sections of a flat peyote piece invisibly, match up the two pieces so the edge beads fit together. "Zip up" the pieces by zigzagging through the up-beads on both edges.

Right-angle weave

To start the first row, pick up four beads, and tie into a ring.

Sew through the first three beads again.

Pick up three beads. Sew back through the last bead of the previous ring (a-b) and

continue through the first two picked up for this stitch (b-c).

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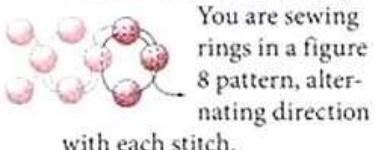
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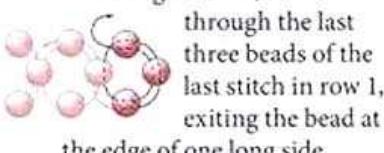
Basics

Continue adding three beads for each stitch until the first row is the desired length.



You are sewing rings in a figure 8 pattern, alternating direction with each stitch.

To begin row 2, sew

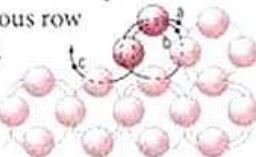


through the last three beads of the last stitch in row 1, exiting the bead at the edge of one long side.

Pick up three beads, and sew back through the bead you exited in the previous step (a-b). Continue through the first new bead (b-c).



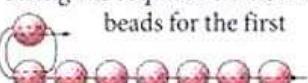
Pick up two beads, and sew through the next top bead in the previous row and the bead you just exited (a-b). Continue through the two new beads and the next top bead of the previous row (b-c).



Pick up two beads, sew through the bead you exited in the previous stitch, the top bead in the previous row, and the first new bead. Keep the thread moving in a figure 8. Pick up two beads per stitch for the rest of the row, alternating direction with each stitch.

Square stitch

String the required number of beads for the first



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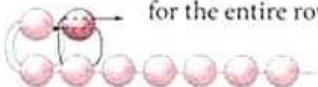


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Basics

row. Then pick up the first bead of the second row. Sew through the last bead of the first row and the first bead of the second row in the same direction as before. The new bead sits on top of the old bead, and the holes are parallel.

Pick up the second bead of row 2, and sew through the next-to-last bead of row 1. Continue through the new bead of row 2. Repeat this step

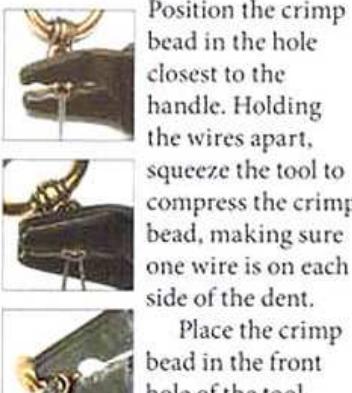


Stop bead

Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is distinctly different from the beads in your project. String the stop bead about 6 in. (15cm) from the end of your thread, and sew back through it in the same direction. If desired, sew through it one more time for added security.

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Place the crimp bead in the front hole of the tool, and position it so

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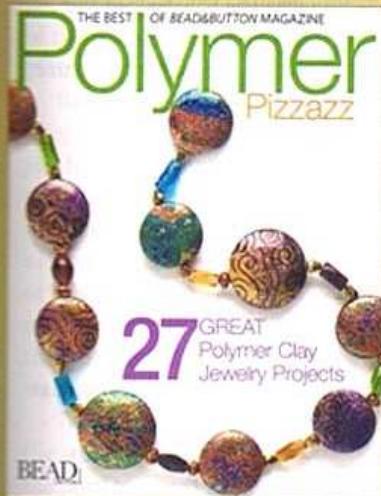
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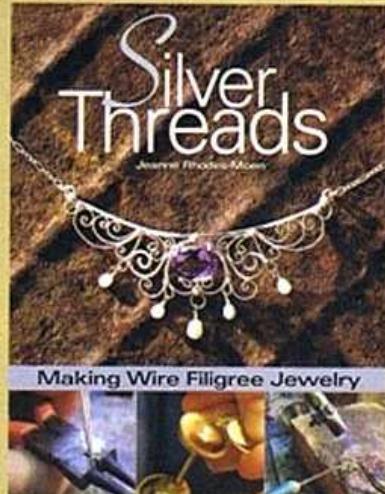
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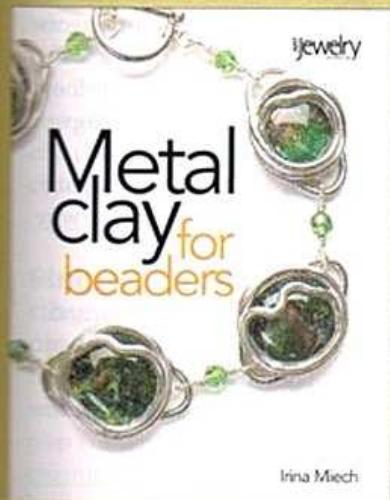
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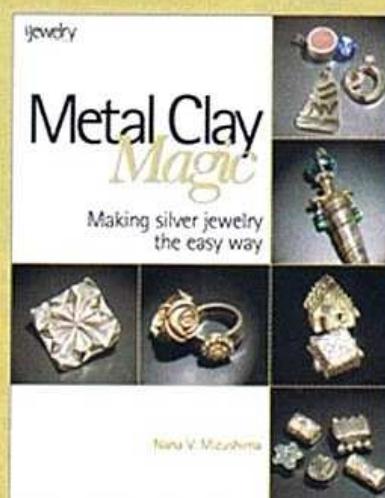
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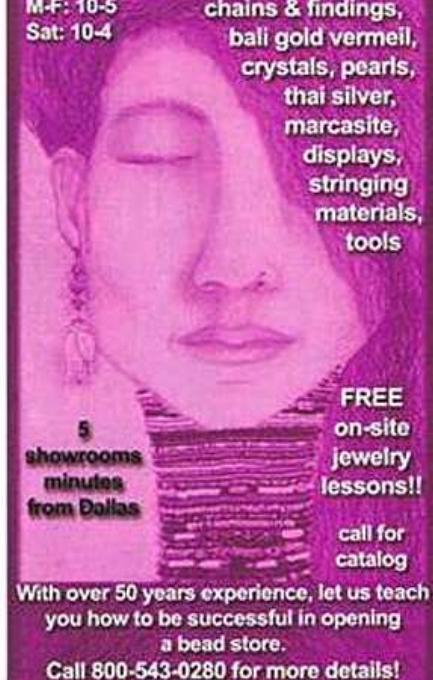
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Basics

the dent is facing outward. Squeeze the tool to fold the crimp in half.

Tug on the wires to ensure that the crimp is secure.

Loops, plain

Cut a head or eye pin, leaving a $\frac{1}{8}$ -in. (1cm) tail above the bead. Bend the wire against the bead at a right angle.



Grip the tip of the wire in roundnose pliers. If you can feel the wire when you brush your fingers along the back of the pliers, the loop will be teardrop-shaped. Press downward slightly, and rotate the wire into a loop.



Let go, grasp the loop at the same place on the pliers, and keep turning to close the loop.

The closer to the pliers' tip that you work, the smaller the loop will be.

Loops, wrapped

Start with no less than $1\frac{1}{4}$ in. (3.2cm) of wire above your bead. With the tip of your chain nose pliers,



grasp the wire above the bead. Bend the wire above the pliers into a right angle.



Position the jaws of your roundnose pliers in the bend.

Bring the wire over the top jaw of the roundnose pliers.

Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom of the roundnose pliers. This is the first half of a wrapped loop.

To complete the wraps, position the jaws of your chainnose pliers across the loop.

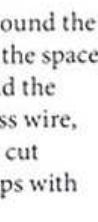
Wrap the wire around the wire stem, covering the space between the loop and the bead. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers.

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Hold a loop or jump ring with two pairs of chainnose pliers or with chainnose and bentnose pliers.

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